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# DOCTOR WHO

**MAGAZINE™**



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**ISSUE 502**  
September 2016  
UK £5.99 | US \$11.99





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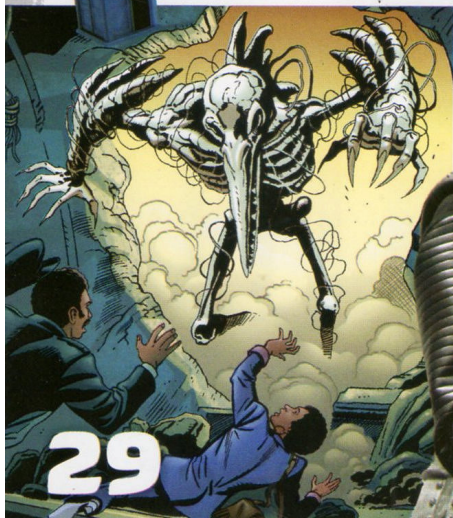


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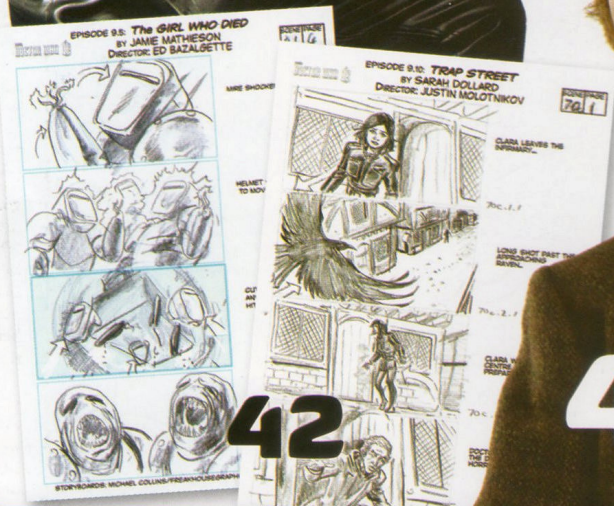
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BBC WORLDWIDE, UK PUBLISHING Director of Editorial Governance NICHOLAS BRETT, Director of Consumer Products and Publishing ANDREW MOULTRIE,  
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Thanks to: Guy Adams, John Ainsworth, Sophie Aldred, Chris Allen, Ian Atkins, Jonathan Barnes, Dave Barnsby, Ken Bentley, Richard Bignell, Lisa Boverman, Nicholas Briggs, Colin Brockhurst, Kate Bush, Peter Capaldi, Mike Collins,  
Emma Cooney, Russell T Davies, Albert DePetrillo, John Dorney, James Dudley, Matt Evenden, Joanna Farrow, Matt Fitton, James Goss, Scott Gray, Jason Haigh-Ellery, Scott Handcock, Derek Handley, Marcus Hearn, Tess Henderson, Nic Hubbard, Matt Lucas, Pearl Mackie,  
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## Letter from the Editor

**W**ell, things have certainly been moving on apace! Nevermind all the shenanigans going in Westminster – what about all the changes taking place in the TARDIS? What with all our Issue 500 celebrations, followed immediately by our big Tom Baker Special last month, we haven't really had the opportunity to give Pearl Mackie her first **DWM** cover. Well, we've tried to make amends this month.

Along with Peter Capaldi and Matt Lucas, Pearl has been hard at work over the past few weeks, as shooting on *Doctor Who* has resumed in Cardiff. It's going to be a good few months till we actually get to see the fruits of their labours, but let me tell you – from what I've seen so far, it's looking good!

Obviously there's not much we're allowed to tell you about it all at the moment, but it's clear that Pearl is going to be fantastic as Bill, while I'm looking forward to seeing a lot more of Matt Lucas as Nardole. Just a hunch, but I reckon there's more to him than meets the eye...

Closer to broadcast, we'll be bringing you all the in-depth coverage of the new series that you've come to expect, including chats with all of the show's stars. In the meantime, though, we've spoken to both showrunner Steven Moffat and casting director Andy Pryor to give you a little bit of a flavour of what to expect in 2017...

Meanwhile, we haven't *quite* finished our 'birthday' celebrations – this issue we're giving you another four art cards and poster, while our resident fact-master Andrew Pixley has finally got around to 'Archiving' **DWM** itself.

Hope you enjoy!

*Tom*

DOCTOR WHO MAGAZINE E

**"From the word go, Pearl made the part her own. She found things in Bill that none of us had envisaged!"**

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Doctor Who Magazine™ Issue 502 Published July 2016 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks. All Doctor Who material is © BBC 2014. BBC logo © BBC 1996. Doctor Who logo © BBC 2009. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K9 image © BBC/Bob Baker/Dave Martin 1977. Licensed by BBC Worldwide Limited. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. This magazine is not to be sold in 1962, 1979 or 2005. It could do untold damage to the timeline. Newtrade distribution: Marketforce (UK) Ltd 020 3787 9001. ISSN 0957-9818

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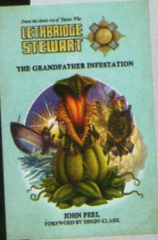
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# Gallifrey & Guardian

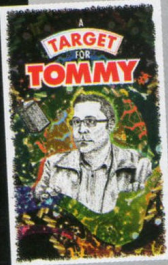
All the latest official news from every corner of the *Doctor Who* universe...

## Latest Lethbridge-Stewart novel



■ *The Grandfather Infestation* by John Peel, the latest in the Lethbridge-Stewart series of original novels, is available from Candy Jar Books. Featuring Alistair Lethbridge-Stewart, the popular character who first appeared in the 1968 *Doctor Who* story *The Web of Fear*, it's available now in paperback format from [candyjarbooks.co.uk](http://candyjarbooks.co.uk) priced £8.99.

## Tommy Vs Cancer



■ Obverse Books has put together *A Target for Tommy* – an unofficial *Doctor Who* short-story collection written by authors including Paul Cornell, Steve Cole, Paul Magrs, Sharon Treganza and Philip Ardagh. All the profits will go to help *Doctor Who* book author Tommy Donbavand, who has been diagnosed with cancer.

The book is available as an ebook or in paperback direct from [obversebooks.co.uk](http://obversebooks.co.uk). You can follow Tommy's blog at [tommyvscancer.com](http://tommyvscancer.com). Also now available from Obverse are the next two entries in *The Black Archive* series – book-length looks at single *Doctor Who* stories. *Image of the Fendahl* and *Ghost Light* cost £7.99 each in paperback, or £3.99 to download.

## Stage to Screen

■ *From Stage to Screen*, a limited-edition DVD box set of face-to-face interviews with some of Britain's finest actors, is available now from [amazon.co.uk](http://amazon.co.uk) priced £25. Among the 12 people interviewed are notable former *Doctor Who* guest-stars Michael Jayston, Julian Glover, Derren Nesbitt and Michael Craig. Money raised from the sale of the DVD will go to the charities Alzheimer's Society and All Dogs Matter.

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## Episode 1 gets underway

**R**ecording on next year's series of *Doctor Who* is well and truly underway, with actress Pearl Mackie – who plays the Doctor's new companion, Bill – shooting scenes for Episode 1 at Cathays Park in Cardiff, Wales.

In a video for the official *Doctor Who* YouTube account released on 23 June, Pearl commented, "Feeling very excited, very warm in all my kegs... we've had a good couple of days so far, and I'm really looking forward to the rest of today and getting on with it." The video can be seen at [tinyurl.com/Series10Filming](http://tinyurl.com/Series10Filming).

As she began her first day at work, Pearl was delighted to receive a bouquet of flowers from her predecessor, Jenna Coleman [Clara]. Pearl sent a tweet to Jenna: "Thank you, Jenna, what a beautifully thoughtful gift. From one companion to another."

On 29 June, the BBC posted a video of Matt Lucas, who will play Nardole throughout the 2017 series, alongside Pearl and Peter Capaldi. Matt said, "I'm



Pearl gets some finishing touches to her make-up before recording a scene for Episode 1.

ecstatic because it's my first day back on *Doctor Who*! Originally I was just in the Christmas Special [*The Husbands of River Song*], and now I find myself returning for more adventures. And I'm very excited. We're at Cardiff University today, doing some running around. That's nice, trying to keep me fit. Maybe

I'll lose some weight! My mother will be very happy!" Matt's video can be seen at [tinyurl.com/MattLucasFilming](http://tinyurl.com/MattLucasFilming).

Meanwhile, it has been confirmed that Matt Strevens, who produced the 2013 drama *An Adventure in Space and Time*, will join Chris Chibnall as an executive producer of *Doctor Who*'s 2018 series.

## The return of Flip!

**C**olin Baker returns as the Sixth Doctor in November, for a new trilogy of *Doctor Who* audio adventures from Big Finish that sees him reunited with Lisa Greenwood as his companion, Phillipa 'Flip' Jackson.

Colin is also joined by Miranda Raison as Constance, a Bletchley Park Wren who previously boarded the TARDIS in the 2015 audio drama *Criss-Cross*.

"Most of our listeners seemed to take to Constance right away," script editor Alan Barnes tells *DWM*. "Like all the best companions, she brings something slightly different out of her Doctor."

The trilogy's opening story, *Order of the Daleks* written by Mike Tucker, finds Constance facing the Doctor's arch-enemies for the first time, as they seek to gain the secrets of the reclusive Brotherhood of the Black Petal. Nicholas Briggs stars as both the Daleks and Abbot Tanapal, with John Savident as Pendle and Olivia Hallinan as Asta.



Then in December, Jamie Anderson's *Absolute Power*, set in and around an archaeological dig on an alien world, gives Constance a very particular dilemma to try to resolve. Paul Reynolds guest stars as Liam Yce.

The final part of the trilogy is Matt Fitton's *Quicksilver*, which will also be released in December, and is set in post-War Vienna. The story resolves some of the questions left unanswered after

Constance's first adventure, and will see the long-awaited return of the Doctor's companion, Flip. "We've been quietly planning Flip's return for ages," says Alan Barnes. "I was desperate for Flip and Constance to meet at some point. They're such diametric opposites – Flip's all gung-ho and twenty-first century 'whatever...'; Constance is measured, aloof and 1940s buttoned-up. It was a dream to put them together – although it might yet be a nightmare for the Doctor..."

## New CDs



**B**BC Audio has revealed details of the *Doctor Who* talking books it will be publishing on CD later this year.

The titles are *The Invasion of Time* by Terrance Dicks, read by John Leeson (1 September, RRP £20); *The Time Meddler* by Nigel Robinson, read by Peter Purves (6 October, RRP £20); *The Day of the Daleks* by Terrance Dicks, read by Richard Franklin and Nicholas Briggs (3 November, RRP £20); *The Space Pirates* by Terrance Dicks, read by Terry Molloy (1 December, RRP £20); and *The Scales of Injustice* by Gary Russell, read by Dan Starkey (1 December, RRP £25).

Also set for publication are *Torchwood Tales* (September, RRP £40) – a collection of previously released audio originals – and *Tales from the TARDIS Volume One* (November, price TBC) – a reissue of talking books and short stories read by various authors.





## Beyond the TARDIS

BY DOMINIC MAY

A round-up of what the cast and crew of *Doctor Who* have been up to away from the series...

### Peter's Advice

■ While at Dallas ComicCon on 4 June, **Peter Capaldi** revealed his consummate ability to engage, when a six-year-old asked how he might become part of *Doctor Who* when he grows up; Peter instantly gave an assured yet delicate response ([tinyurl.com/capadvice](http://tinyurl.com/capadvice)).

**Matt Smith** continues as Maxim, a film director obsessed with attaining the perfect light in *Unreachable* at the Royal Court Theatre until 6 August (a new trailer can be seen at [tinyurl.com/MattFilm](http://tinyurl.com/MattFilm)).

### The Two Doctors

■ **Steven Moffat** received an honorary doctorate from the University of the West of Scotland on 5 July 2016 at Thomas Coats Memorial Baptist Church in his home town of Paisley. On the same day, **David Tennant** received an honorary Doctor of Drama from the Royal Conservatoire of Scotland.



Dr Steven Moffat.

### Honoured!

■ **Penelope Wilton**, who plays the Queen in *The BFG* movie, was created a Dame in the 2016 Queen's 90th Birthday Honours list. An OBE went to *The Trial of a Time Lord*'s **Brian Blessed** and a MBE to *The Horns of Nimon*'s **Janet Ellis**. In other awards news, *The Husbands of River Song* won Best Presentation on Television at the *Saturn Awards*, hosted by **John Barrowman** on 22 June, while *Doctor Who Game Maker* took Best Digital Children's Content at the *Broadcast Digital Awards* on 29 June.

### The Little Me-Maid

■ A six-foot jar containing **Maisie Williams'** childhood dreams is part of a Save the Children and Roald Dahl's Marvellous Children's Charity sculpture display running in various London locations until 31 August marking the release of *The BFG*.

### Jenna's Regal Presence

■ **Jenna Coleman**, who features in an extended preview from ITV's *Victoria* ([tinyurl.com/JennaVicX](http://tinyurl.com/JennaVicX)), appropriately

graced the Victoria and Albert Museum Summer Party on 22 June. She also attended *The Spoils* press night at London's Trafalgar Studios on 2 June, the *Glamour Women of the Year Awards* on 7 June, the Burberry Men Spring/Summer Collection 2017 on 10 June and the Tate Modern Extension launch on 16 June.

### Amy Unchained

■ **Karen Gillan**, who completed work as Nebula on *Guardians of The Galaxy Vol. 2* on 13 June, provided a *Stars in their Eyes* moment for a fan as consolation for not attending Indiana ComicCon, recording a Britney Spears version of *Unchained Melody*, which can be viewed at [tinyurl.com/HitMeAmy](http://tinyurl.com/HitMeAmy). **Arthur Darvill**, whose *DC's Legends of Tomorrow: The Complete First Season* Blu-ray/DVD is released on 29 August, is the subject of the first *One Ton Pencil* podcast ([tinyurl.com/artpod](http://tinyurl.com/artpod)).

### Tennant Best Man

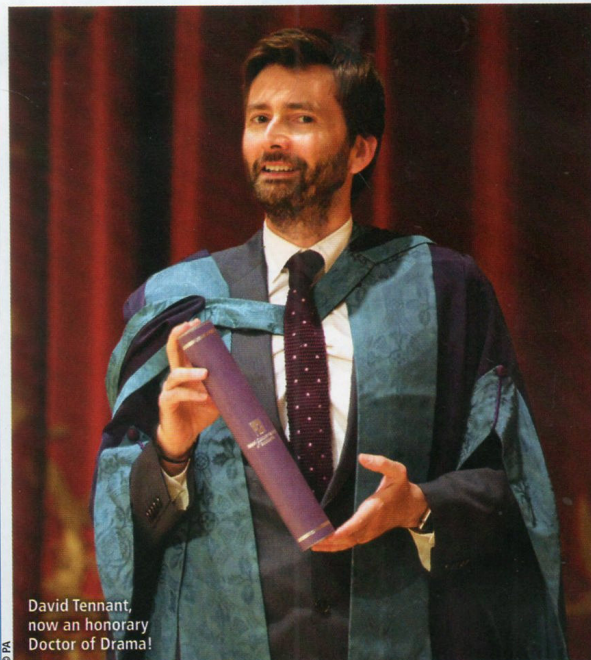
■ Celebrities contributing to a spoof video of Best Man speeches on behalf of the Bill McLaren Foundation for the wedding of Ross Aitken and Lindsay Lawson include **David Tennant**. David, who narrates Channel 4's ten-part *Inside Birmingham Children's Hospital* until 11 August, also featured in *Room 101 – Extra Storage's* additional material on 26 June, including a *Tooth and Claw* clip and appeared on TBS' 27 June *Full Frontal with Samantha Bee* ridiculing Donald Trump. David's *Marvel's Jessica Jones* and **Christopher Eccleston's** *The Leftovers* were among 30 TV shows honoured by the 75th Peabody Awards.

### Dreadful News

■ Showtime has called time on *Penny Dreadful*, which stars **Billie Piper** as Lily, after three seasons – the final episode having aired on 19 June. Joining *Billie in Yerma* at The Young Vic until 24 September is *Last Christmas*' **Maureen Beattie**. **Noel Clarke** is among the cast of the forthcoming six-part ITV thriller *The Level*, whose lead director is *The Next Doctor*'s **Andy Goddard**. Clarke's film *Brotherhood* arrives in cinemas on 29 August (trailer via [tinyurl.com/brothernoel](http://tinyurl.com/brothernoel)).

### Tate's Sterling

■ **Catherine Tate**, who appeared on *Dave's Alan Davies: As Yet Untitled* on 12 June, co-hosted The Old Vic's post-Brexit summer gala at London's The Brewery on 27 June, quipping, "We're trying to raise money, so please don't bid in pounds." **John Barrowman**, who played Munro in the CW's *Reign* episode *Intruders* on 13 June, will reunite with The Krankies after a year off to star in *Dick Whittington* at the Birmingham Hippodrome from 19 December to 29 January. He will also host BBC One's *The National Lottery Awards* for the sixth time in September.



David Tennant, now an honorary Doctor of Drama!

### Cat Twin (or Cat Win)

■ At the Edinburgh Film Festival, Jenny Flint actress **Catrin Stewart** won Best Performance in a British Feature Film as avenging identical twin librarians Ana/Nan for the Euros Lyn-directed Welsh language thriller *The Library Suicides* (*Y Llyfrgell*), which premiered on 17 June (see *DWM* 494). Its Welsh launch is at the National Eisteddfod of Wales in Abergavenny on 1 August (see the trailer at [tinyurl.com/cattwin](http://tinyurl.com/cattwin)). Her run as Julia in 1984 at London's Playhouse Theatre has been extended until 29 October.

### Quickies

■ **Clare Higgins** plays headmistress Miss Cackle alongside **Raquel Cassidy's** deputy head Miss Hardbroom in BBC's *The Worst Witch*, executive-produced by **Marcus Wilson**, recording in Cheshire and Germany this summer for broadcast in early 2017. **Frank Cottrell-Boyce**, whose latest novel *Sputnik's Guide to Life on Earth* was published in April, has written the screenplays for supernatural comedy-drama *Triple Word Score* to star **Bill Nighy** and *Goodbye Christopher Robin* about *Winnie the Pooh* creator AA Milne.

### Whosical Chairs

■ Former *Doctor Who* executive producer **Piers Wenger** has been appointed BBC Controller of Drama Commissioning (a job which oversees *Doctor Who*), moving from Channel 4's Head of Drama in the autumn. He will eventually be succeeded

by his current deputy and former *Doctor Who* colleague **Beth Willis**, who starts maternity leave this summer. **Russell T Davies** was the subject of Sky Arts' *The South Bank Show* on 29 June, which included a visit to the current TARDIS set.

### Them's the Brakes

■ *A Dozen Summers*, featuring **Colin Baker** as the Narrator, receives its DVD release on 15 August. **Paul McGann** plays Peter, with *The Sarah Jane Adventures*' **Juliet Cowan** as Slika, in dark part-improvised romcom *Brakes* ([tinyurl.com/mcgannbrakes](http://tinyurl.com/mcgannbrakes)). Sadly due to ill health, **John Hurt** has withdrawn from *The Entertainer* at London's Garrick Theatre where he had been due to open in August.

### Companion Piece

■ **Louise Jameson** completes her tour as Mrs Boyle in *The Mousetrap* at Bristol's Hippodrome on 13 August, next appearing in mother/son comedy *The Diva Drag* at London's Hope Theatre from 6 to 24 September. **Bonnie Langford**, who will be a patron of The Union Youth Theatre when it launches in September, celebrated the 40th anniversary of the film *Bugsy Malone*, in which she played Lena Marelli, at a BAFTA celebration screening, as well as taking part in a Q&A on 29 June. Episode 4 of *Strangers in Space*, featuring **Sophie Aldred**, is titled *Pet Shock Boys*, and is now available from [strangenessinspace.com/ep4/](http://strangenessinspace.com/ep4/) **DWM**



Paul McGann in *Brakes*.



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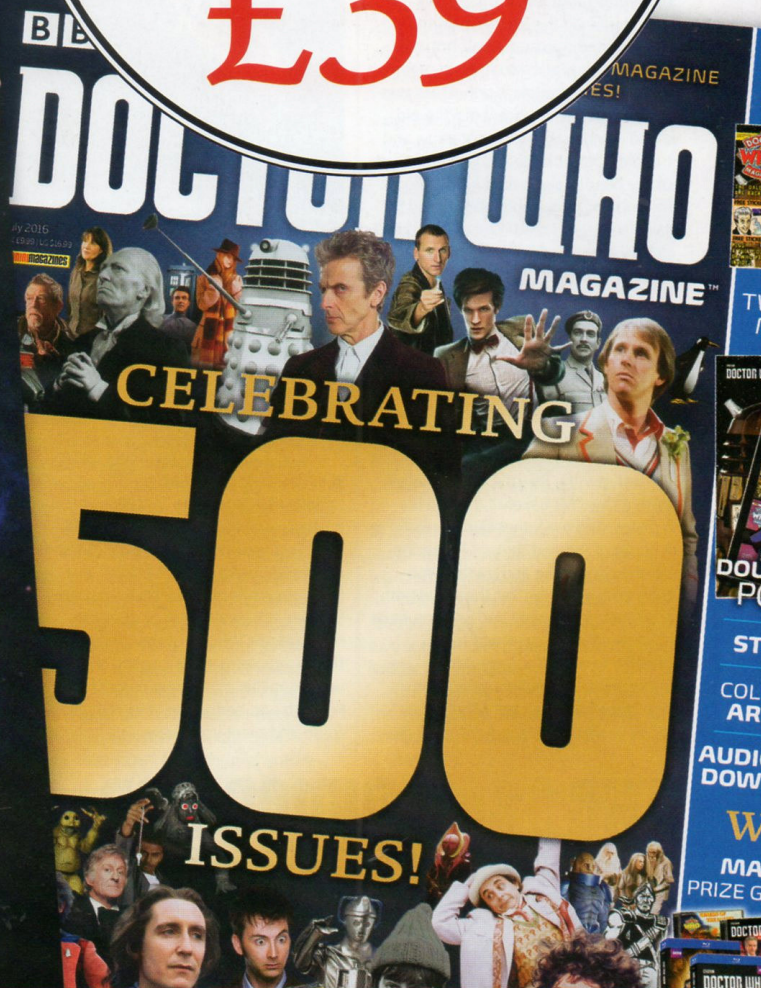


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# Galaxy **FORUM**

Your views on everything going on in the hectic world of *Doctor Who*...

**L**ast issue's Tom Baker interview prompted an avalanche of love and affection – so let's dive in...

## Thank you, Mr Baker

■ **NICK SAVAGE** (18) RUGBY

The fantastic Tom Baker special issue has invited me to share my experience of meeting Tom Baker three years ago. It was on the Strand in London, and I waited two and a half hours in the freezing March weather to meet him. It was definitely worth it! He was so charming and funny. I did the old cliché of offering him a jelly baby, and the old dog took the whole packet out of my hand! I also asked him to sign my copy of his autobiography, and he said, "Ah, yes. I read it recently – didn't believe a word of it!" A lovely man.

■ **RYAN WILLIAMS** (16) EMAIL

Venturing into the City of London after an amazing day at the brand-new *Doctor Who* Experience, my dad and I stumbled across a small shop that sold stamps and quite a bit of *Doctor Who* merchandise. While browsing, we heard a booming voice from behind us, and saw the Fourth Doctor himself. With a shy, "Mr Baker?", I asked for a photo, and my father clumsily took a photo of me and Tom on his phone. After a handshake and a thank-you from both sides, we left the shop, both overwhelmed at what had just occurred!

A few years later, I was lucky enough to meet Tom again at a convention, where he was able to sign the photo we took together all those years ago! He remembered the



encounter without hesitation, and he filled that 13-year-old with a memory I will never forget.

■ **BRYAN BURFORD** EMAIL

I nearly met Tom Baker in 1979, probably not that long before *DWM* launched. He was doing a book signing in a small bookshop in Watford, and I was already a massive fan. I was nine. Imagine the excitement of going to meet Doctor Who, and then imagine the disappointment of coming down with tonsillitis a few days before! Feverish and bedridden, and not able to go and meet your hero.

## Winning a place in our hearts

■ **SEAN ALEXANDER** HOLYHEAD

I honestly thought you'd outdone yourselves with issue 500, but little did I know that you were holding back your finest moment for the issue after. Devoting 60-odd pages of a magazine to a single interviewee is a bit of a risk given the broad church that is current *Doctor Who* fandom; but when it's Tom Baker who's the subject, you quite literally never want it to end. If this is his final curtain call then both Tom and the magazine have done us proud, and my congratulations to Ben Cook, Tom Spilsbury and Peter Ware for an interview that left me equally moved and elated in turn. He may be one of the most loquacious, erudite and entertaining of bulls\*\*\*ters, but Tom Baker has more than earned his place in every *Doctor Who* fan's hearts.

What are we going to do on that very sad – and hopefully very far off – day when the stories, the anecdotes and the laughs finally dry up? Exquisite... simply exquisite.

Sean's letter wins him a copy of *Classic Doctors, New Monsters*, a brand-new box set from Big Finish, available from [www.bigfinish.com](http://www.bigfinish.com) priced £20 on CD or to download.



Luckily for me, my mum gritted her teeth, went and queued patiently, and came home with a signed copy of *The Making of Doctor Who*.

I'm still sorry I never got to meet Tom Baker personally, and it seems unlikely that I ever will, but I've always been grateful for the extra moment he took to write those words – they meant a lot to a poorly nine-year-old, and still make this 46-year-old smile. It's all been said before, but while he's still here, I'd like to say, 'Thanks, Tom.'

■ **IAN MILLER** SOUTHAMPTON

I'm just reading *DWM* 501 and had to

say thank you, Tom Baker, for making me laugh so heartily. I am referring, of course, to Tom's ideas for companions, in Part Two of *The Ultimate Interview*. A shoulder-mounted talking cabbage? Only a genius like Mr Baker could think up such things.

■ **KATE GRIFFITHS** EMAIL

I love the cover of *DWM* 501, and yes please Tom, I would love a jelly baby.

■ **MARK CAMPBELL** GREENWICH

When I first saw how long Tom Baker's interview was in *DWM* 501, I felt rather short-changed. This didn't feel like a 'proper' issue, more like a Special. No reviews, no *Time Team*, no *Fact of Fiction*, no *Wotcha* etc. And surely Tom Baker must be the most-interviewed Doctor ever. However, thanks to interviewer Benjamin Cook's gentle teasing and clever, subtle – and sometimes not-so-subtle – probing, this actually proved to be a hugely delightful treat.

Apart from the inconsistent bowdlerization and the surfeit of [increasingly irritating and unnecessary] explanatory square brackets aside, I thought the whole thing was [f\*\*\*ing] marvellous.

■ **ANDY HARPER** EMAIL

Just when I thought, having read issue 500, that *DWM* couldn't get any better, along comes issue 501, featuring the wonderful Tom Baker. I have such happy memories of watching him when I was a child and am an ardent fan even now at the age of 47.

## THE DAFT DIMENSION by Lew Stringer





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Tom Baker treats a young fan to a jelly baby at a Watford bookshop in 1979.

What great tales Tom told, and it was good to have the continuity of the same interviewer. Ben Cook did a marvellous job. I particularly loved the tale about Tom having played Captain Rum in a *Blackadder* episode, getting stopped in supermarkets by people shouting, "You have a woman's hands!" A great story.

I recall buying the very first issue of *Doctor Who Weekly* at Preedy's Newsagents in Acocks Green, Birmingham, where Tom Baker was signing the issues. I was thrilled to get a copy and meet and talk to the great man. Thank you for all the superb issues over the years.

**BEN TUMULTY** EMAIL

I'm reading *DWM* 501 (congrats on the 500th, by the way) and I've never realised how important the great Tom Baker is to *Doctor Who*. Obviously he is the best Doctor of the show's original run, but the collection/montage of interviews with Tom is outstanding, witty, charming, cool and original. We found out about his marriage to Lalla Ward, his opinion on why he hasn't yet been knighted, all about his thoughts on the EU referendum and much more.

Tom Baker is an outstanding, witty, charming, cool and original person himself. There's just one thing – why's he so aware that he thinks he'll be "dead quite soon"? He has loads of time left. I have time left to say that Tom Baker is a hugely underrated actor, but Ben Cook's brilliant collection of interviews did justice to him.

**DERRICK SMITH** EMAIL

The Tom-centric *DWM* 501 was a pure joy. And I'm glad to say that even after all those words, Mr Baker remains just as enigmatic and unknowable as he was before. Which is as it should be. But what we did learn is that during his seven-year stint on *Doctor Who*, Tom

cared. It's possible to argue that Tom cared too much – other actors might have been content to turn up, say the words and go home. But not Tom.

His desire to constantly surprise and confound did see him make performance decisions which irritated some, but when I watch, say, *The Horns of Nimon*, I don't see a bored leading man going through the motions. I see someone doing everything he can to lift an indifferent script and a tired production. Will we ever again see the leading actor in *Doctor Who* so willing to question the quality of the scripts? Doubtful in the extreme, I'd say, which is as a good a reason as any to raise a toast to a genuine one-off.

**CARL JACKSON** EMAIL

I thought it was time after all these years to finally drop you a line and congratulate you (belatedly – sorry) about issue 500 and now issue 501. Congratulations on reaching such an amazing milestone and continuously producing such a high-quality product month after month after month.

I have genuinely been there from issue 1. I vividly remember buying it from the newsagents opposite school one morning and reading it at break time. I clearly remember looking at the information on William Hartnell knowing there had been other Doctors before Tom and Jon, but now actually learning something about them was both intriguing exciting.

Thirty-seven years later, and I am now an art teacher at that school and *Doctor Who* and *DWM* have both been a huge part of my life and have both been with me on the journey. Any chance I can, I will bring the Doc into my lessons; I have used art cards from *DWM* as the start of lessons and I use a picture of 'Sir Tom' in my PowerPoints to ask what I call 'jelly baby questions' – if I get

a good answer pupils are rewarded with... a jelly baby! I even use a sonic screwdriver to point at the board during said PowerPoints! I had a new pupil in my lesson this week and while I was pointing with said sonic at the board, he put up his hand and asked, "Sir, are you Doctor Who?" I winked and smiled back! Could my school life be any cooler? I even run a *Doctor Who* club at school one lunchtime and we are currently watching David Tennant's *School Reunion*. Its amazing how it's brought the girls back to *Doctor Who* club, putting on some DT!

And as for issue 501, I have just started reading and what a delight it is – I don't want it to end. I have been laughing out loud, particularly at the colourful language. 'Sir Tom' is the Doctor – always has been and always will be – and reading your magazine, he clearly still is! The recent new photographs are amazing too. One sad day, Tom won't be with us anymore –

## WE ALSO HEARD FROM...

Get in touch with us via Twitter!

**@hectamus** Can't put down the Tom Baker Special from *DWM* tweets. Like the man himself: something to cherish and celebrate. Definitive.

**@pussellraker** Reading an absolute BLINDER of an interview with Tom Baker in the *DWM* 501. Apologies to everyone on the train for my regular bouts of hysteria.

**@CCsw19** Run out of space, so I intended to chuck *DWM*'s post issue 500. But your Tom Baker issue is so brill, I'll be keeping the first 501 issues.

**@StephenCBiddle** Thoroughly enjoyed the ultimate Tom Baker interview! "Life's too short to be dull. Be interesting." Truer words never said.

**@RobertWiddas** The life and times of a true Time Lord. A brilliant read.

Tweet us at *@DWMtweets*, and add *#dwmgalaxy* to your tweet, if you want to be included in the next issue...

which is hard to believe – but we will always have issue 501 and his *Doctor Who* stories to remind us. So really, despite what he says, he won't ever truly die!

Keep up the good work and well done to all; if you were in my class, you would each get a jelly baby!

**NEIL STEWART NICHOLS** GLASGOW

Far be it from me to imply that Tom is a crafty old bugger, but having an 'Ultimate Interview' means that he'll be around to read the letters page full of love for him that usually only comes in sadder circumstances.

Much like his gravestone, it's not the end, but the moment has been prepared for anyway.

The crafty old bugger. ►

## Most Dedicated DOCTOR WHO Fan Ever! *of the month*

Meet the fans who go further than most to show their love for the Doctor...

**H**ow do you tell your friends that you're expecting a baby? Well, avid *Doctor Who* fans/cosplayers Shawn Levy and Jade Knight mocked up a classic *DWM* cover so that they could post their exciting news on Facebook! For the special cover, they dressed up as the Second Doctor and Victoria from the 1968 story *Fury from the Deep*. Nice bobble hat, Shawn!





**WHO TUBE**

This month's pick of the *Doctor Who*-related videos doing the rounds



■ Peter Capaldi, Jenna Coleman and Michelle Gomez are interviewed at the Dallas Comic Con FanExpo special *Doctor Who* event in June 2016. Go to: [tinyurl.com/DallasCapaldi](http://tinyurl.com/DallasCapaldi)



■ A few seconds of the very first Dalek story are brought to life in vivid colour by this impressive fan-made colourisation. If only the whole thing could be done... Go to: [tinyurl.com/xxx](http://tinyurl.com/xxx)



■ See David Tennant being awarded with an Honorary Doctor of Drama in a graduation ceremony at the Royal Conservatoire of Scotland. Go to: [tinyurl.com/DavidDoctorate](http://tinyurl.com/DavidDoctorate)



■ Interviewed on *Good Morning Britain*, Christopher Eccleston, who is involved in an anti-bullying campaign, talks about being a bully and being bullied by others. Go to: [tinyurl.com/EcclestonBullying](http://tinyurl.com/EcclestonBullying)



■ Alisa from Doctor Puppet shows *The Fan Show* her new Bill puppet, and demonstrates how to animate her while at VidCon 2016 in California. Go to: [tinyurl.com/BillPuppet](http://tinyurl.com/BillPuppet)

■ **BILLY EDWARDS** (13) EMAIL

After becoming a *Doctor Who* fan a few years' ago, I very much enjoyed reading Tom Baker's final ever interview in issue 501. I thought Tom was very honest, and his tall tales were highly entertaining! I laughed out loud at his WHSmith rant and found his memories of Nicholas Courtney heart-wrenching. He has certainly gone out with a bang! I'd like to thank Benjamin Cook for an eye-opening look at, perhaps, the most brilliant man in the *Doctor Who* world.

■ **LORCAN MURPHY** (13) EMAIL

Issue 501 really did tug on my heart strings. Tom Baker has always been an idol of mine ever since I watched *The Seeds of Doom* on Christmas Day 2010. I am relatively new to the fandom, but Tom has always been my favourite Doctor.

Thank you for this masterpiece. That interview was like a holy grail for how to live your life. You've seen him, you've heard him, but you've never known him like this. It's an in-depth study into his emotions and life and friends and how he likes his croissants. I will treasure this issue for the rest of my life.

■ **IAN HARRIS** LONDON

I was in my first year at university in London in late 1990 when I spotted Tom Baker on Charing Cross Road. He was, and is, my favourite Doctor, so I wanted his autograph, but I didn't have a pen on me. I quickly bought a biro, but when I came out of the shop he'd vanished. Luckily he appeared again; I think he was browsing in the numerous bookshops. I approached him rather apprehensively and asked if he'd sign my diary, which he did. He asked me if I'd ever been to a *Doctor Who* convention, which I never had. He then did one of the most Tom Baker-ish things ever and started telling me all about Alma Cogan and how all her relatives and fans would



Tom signs *Doctor Who* books in 1978 to a (mostly) appreciative audience!

get together after her death to sing her songs and reminisce. He spoke to me for ages and was utterly charming and charismatic, as anyone who has met him would testify. Meeting him transported me back to watching him when I was young (my earliest memory of anything is *Terror of the Zygons*).

It was Tom who made me a life-long *Doctor Who* fan, which in turn lead me to meet some amazing friends through *Doctor Who* fandom. My life would have been all the poorer without him.

Thank you, Tom Baker, basically for everything!

■ **SPIKE MARTIN** EMAIL

Oh, the benefits of being a subscriber! I received issue 501 a day before the shops and – possibly for the first time ever – I read, pored over, and *devoured* it in one day. (Issue 500 was terrific, but I'm still working my way through it!)

The interviews with Tom, brilliantly conducted by Benjamin Cook, really show up *DWM*'s strength as the *only* magazine providing such coverage of every aspect of *Doctor Who*'s history. There are books out there – costing far more – that provide less reading and insight than this (and that's before considering the superb photographs and overall design).

Whether it's Tom on the subject of Terry Nation and taxes or BBC air hostesses, this must surely go down as the definitive interview and might have exceeded even issue 500 – you're really setting a high standard at the moment. I await your next trick with bated breath!

And thank you for using the diamond logo – the best by far, and it looks stunning with that beautiful cover. I hope it's too not long before we see it again. (I wonder if Mr Chibnall is a fan of Bernard Lodge's best design?)

■ **MARTIN PAXMAN** EMAIL

There is no-one who can command the attention of an audience like the great Tom Baker. I had the pleasure of seeing him hold court at a *Doctor Who* convention in the 1990s, and he was simply superb. It was virtuoso performance, just Tom on his own addressing hundreds of admiring fans like they were old friends, and taking them into his confidence. He kept us all thoroughly entertained for well over an hour. What a guy!

Phew! Thank you, everyone, for your memories of meeting Tom Baker and your kind words on issue 501. Until next time, keep writing in! **DWM**

## On This Month... **10 YEARS AGO**

It's August 2006 and **DWM** 372 welcomes a new girl to the TARDIS...

### Bye-bye Billie, hello Freema!

■ Following the climactic events of *Doomsday*, which saw Billie Piper's Rose Tyler trapped in a parallel universe with no way to return to the Doctor, the Doctor's new companion was confirmed as Freema Agyeman, who would play Martha Jones in the 2007 series.



Freema spoke exclusively to *DWM* in her first-ever *Doctor Who* interview.

"I've watched all of Series Two, absolutely loved it, and really, *really* enjoyed Billie Piper," said Freema. "I recognise that you bond with the characters, and the actors, and you feel it when



they go. I know that the change can rock you and make you feel slightly unsure. But what I would say is: be ready, willing, able and open to go on a brand new journey, a completely different route, with me. I'm not taking over from Billie, other than spatially. I'm not trying to replace her. I'm going on new adventures and I can't wait to get started. Seriously. It's going to be so, so incredible."

### Doctor's New Home!

■ Showrunner Russell T Davies was hard at work as *Doctor Who* moved to the new Upper Boat studios ready for the 2007 series. In his *Production Notes* column, he explained: "Upper Boat really proves itself by being so practical. Julie [Gardner, executive producer] and I pop onto the set, say quick hellos. Then we scurry down the corridor, nip into the edit – the editing suites are right next to the studio – so we can look at an assembly of yesterday's scenes..."

"Of course there have been teething troubles – oh Julie's face when we were told that getting broadband for the whole building would take 57 years (we bought pigeons instead). But it works, this studio absolutely works."

Upper Boat remained *Doctor Who*'s home until part-way through 2012 – and a lot of classic episodes would be recorded there...



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*“When I agreed to do one more run, I thought, ‘Sod it, I’m not doing the march to the scaffold.’ I want it to feel like a brand new show.”*

As shooting on next year’s series continues apace in Cardiff, we conclude our in-depth chat with outgoing showrunner Steven Moffat...

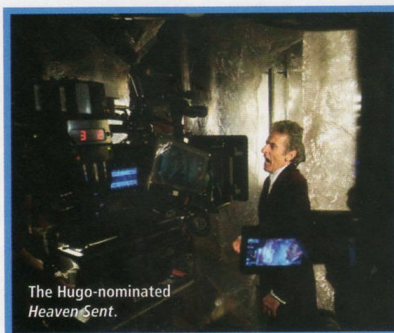
INTERVIEW BY **BENJAMIN COOK**

*“The lovely thing about Doctor Who is, I don’t have to run it. That’s Steven’s problem.”*

**CHRIS CHIBNALL DWM 450**

**H** *Heaven Sent* is about many things – fear, loss, loneliness, reflection, death, rebirth – but most of all it’s about grief, and how we survive it. But last year, when I interviewed *Heaven Sent*’s writer, Steven Moffat, for **DWM**’s preview of the episode, he offered one further interpretation: *Heaven Sent*, said Steven, is about being the showrunner of *Doctor Who*. “I do think there’s a reading of it that living the same life over and over again while you smash your face against a wall of pure diamond is roughly what it’s like making *Doctor Who*,” he told me. “You kill yourself every time, and then you get up and do it again. You never stop.”

We decided to cut that bit from the preview – the ‘wall of pure diamond’ talk was too spoilery for pre-transmission – but now it’s Wednesday, 27 April 2016, and I’m sitting in Steven’s living room in Richmond-upon-Thames. He’s here, too. Obviously. It’s the evening. It’s raining outside.



The Hugo-nominated *Heaven Sent*.

Yesterday, *Heaven Sent* was nominated for a 2016 Hugo Award (the winners will be announced in August; it could be Steven’s fifth Hugo win). So I ask him about this alternative reading of the episode: smashing your face against a wall of diamond for near-as-hell eternity – is that *really* what showrunning *Doctor Who* is like?

“Yes,” he laughs. “You get up every day, and every problem you encounter is brand new. It seems to you that you’ve never encountered this problem

before. ‘My God,’ you say to your wife, ‘I’ve never encountered a problem like this before.’ And your wife says, ‘Yeah, you have. This is what you say every single time. You don’t remember that you’ve done all this before. You get convinced that this is the one that’s going to destroy you.’ ‘But,’ you say, ‘this is the one that’s going to destroy me.’”

He recalls a conversation with director Daniel Nettheim at Roath Lock, the Cardiff studios in which *Doctor Who* is made, during the filming of 2015’s *Zygon* two-parter, *The Zygon Invasion/The Zygon Inversion*, which Steven co-wrote with Peter Harness. “We had the usual script difficulties,” explains Steven. “I had this insane conversation with Dan where he was saying, ‘This bit just doesn’t work. What am I going to do? I’m shooting on Monday!’ And this is about Wednesday. I said – and I didn’t mean it ironically – ‘I told you, I’m going to get up early tomorrow and fix it.’ And that made total sense to me, but Dan just looked at me, like, *what?! But that’s the job*. ‘These are the episodes that will break us,’ I remember saying to Brian [Minchin, executive producer]. But I love those *Zygon* episodes. I absolutely love them. They’re probably my favourites of last year. Peter Harness is a joy to work with – big brain, big ideas, constantly





2015's *The Zygon Inversion* – one of the episodes that Steven co-wrote.



inventive. And Daniel Nettheim shot the hell out of it, he really did."

When Steven's impending departure – he is leaving *Doctor Who* at Christmas 2017 – was announced back in January, his friend (and fellow *Who* writer and co-showrunner on BBC One's *Sherlock*) Mark Gatiss tweeted, somewhat cryptically, '*Sclavus liberates felix est*,' which translated into English means, 'The freed slave is happy.' Has Steven ever felt trapped on *Doctor Who*? Is showrunning *Sherlock* – the fourth series of which began shooting on 4 April – light relief in comparison?

"Well, no," insists Steven.

"In all honesty, I've never, ever really lost my enthusiasm for *Doctor Who*. There have been darker times, and lighter times, but mostly lighter times. The workload on *Doctor Who* is so savage that unless you utterly, completely love it, you wouldn't show up. And it's the kind of well-paid job that you would absolutely

only ever get if you were already being offered better-paid jobs. That's the truth. And I can point to the one that I gave up on: I walked out on my three-picture deal."

When Steven was offered the role of showrunner in 2007, he'd been contracted to write three *Tintin* films for Steven Spielberg, but he wrote just one; turning down the other two – and a lucrative Hollywood deal – in order to work on his beloved BBC sci-fi show.

"It's not just hard work on *Doctor Who*; it's also difficult work. It's painstaking, and tricky, and fiddly, and demanding. It's not like any other show, where you've got certain mainstays you can rely on. *Sherlock* is not an easy show to do at all, but I do know that, if asked, I can give you a yard of Mrs Hudson talking to Sherlock Holmes, and it'd be really good. You'd really like it. There is no equivalent on *Doctor Who*. ►



◀ There's a little gang around Sherlock and John, and you can generate stuff that's good and strong... not easily, but without making a huge effort of imagination. It's the same world, it's the same London... whereas *Doctor Who*, from the moment they step out of the TARDIS, you're saying, 'Why don't they just go back in?' From that point on, you're kind of screwed."

Has he ever been tempted to co-showrun *Doctor Who*? It works on *Sherlock*, with Mark.

"Well, the reality, is I *do* co-showrun. With Brian. With the script team, with the producers, with the directors. *Doctor Who* is hugely collaborative. It's a slightly different situation with me and Mark on *Sherlock*: we literally came up with that show at the same time. *Sherlock* is, like, me and Mark. That's what it's always like. It's what you'd expect if Mark and I were to work together. You can hear both our voices quite distinctly, I think. Whereas *Doctor Who* is such a different thing. You want *Doctor Who* to belong to everybody who writes it. You want it to be Sarah Dollard's show, and Jamie Mathieson's show, and Peter Harness' show. Ideally, you want a bunch of geniuses writing it. And sometimes that works. But *Doctor Who* is not a show that you want to screw up on, because it never gets forgotten."

Russell T Davies, Steven's predecessor as showrunner, admitted to rewriting most of the other writers' scripts, to a greater or lesser extent. "People with huge drama reputations, such as Steven Moffat, you wouldn't dream of rewriting, and they would come on board with that proviso," Russell told me in 2006, in an interview published in **DWM** 373. "The other writers have significantly less experience of writing drama than me, [so] I will rewrite the scripts... You can't be too precious about it, frankly. All the writers keep their names on it, and they make massive contributions." In our 2008 book *The Writer's Tale*, Russell elaborated: 'I write the final draft of almost all scripts - except Steven Moffat's, Matthew Graham's, Chris Chibnall's, and Stephen Greenhorn's... I might change at least 30% of the material, often 60%, sometimes almost 100%... Sometimes, yes, that does mean treading on other writers' toes. I'm sure some of them think of it as vandalism. Equally, to be fair, some of them are very grateful. But my job is to get the Best Possible Script on screen... This is a multimillion-quid show that has to be the absolute best it can be.'

Does Steven rework his fellow *Doctor Who* writers' scripts as much as Russell used to?

He says, "I suppose I haven't talked a lot about this, so people assume I don't do it. But I do, and really quite a lot on some of them. A new *Doctor* drives that sometimes. I did a lot on Matt Smith's first series and Peter Capaldi's first series. Actually, a fair bit on Peter's second series, too. That's the job. You've seen that I've gone the route - which Russell did towards the end - of sharing the writers' credit if I've rewritten quite a lot of it. It's not that terrible, if I put my name second, is it?"

Russell, I point out, took a co-writer's credit on the 2009 Specials *Planet of the Dead*, co-written with Gareth Roberts, and *The Waters of Mars*, co-written with Phil Ford.

"Yes, and it was nonsense that he didn't earlier," opines Steven, "and I only carried on *not* taking co-writer's credits for my first three series because Russell hadn't on his first three or four. I didn't ever want to put myself above Russell, as it were."

"Look, I don't *want* to rewrite people's scripts," he clarifies. "I want to see my kids, and I want to go home, and I want all my jokes to be in *my* scripts."



Co-showrunners on *Sherlock*, Mark Gatiss and Steven Moffat.

PHOTO: DAN WOOLLER/REX/SHUTTERSTOCK

*'You want Doctor Who to belong to everybody who writes it. Ideally you want a bunch of geniuses.'*

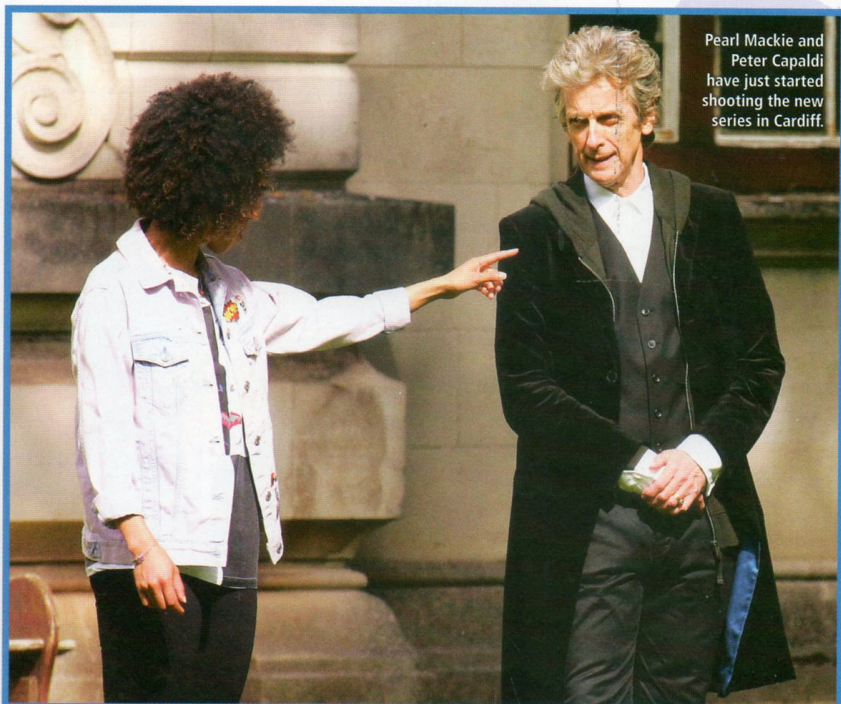
But, as Russell would say, it's for the good of the show. That takes precedent."

When the 'bunch of geniuses' model works, however, it *really* works. At his lowest ebb, during the production of his third series in 2012 and 2013 ("The workload was just insane. It was a tough, tough time. My darkest hour on *Who*," admitted Steven, last issue), he remembers "pleading with Mark Gatiss, '*The Crimson Horror* has to be great. Mark, can you *please* make it great?' And thank God it was. That was Mark on top form, saving my life. My role on *The Crimson Horror* was quite gentle. I remember thinking, 'This is what, in theory, showrunning is meant to be: you have all these brilliant writers coming through, and you help out, but that's all, and then you write your own ones.' I gave Mark notes on *The Crimson Horror*, and I suggested a couple of jokes, but otherwise I did very little. That was brilliant, and it left me time to write [the 2013 series finale] *The Name of the Doctor*, which came out well, too. I couldn't have done it without Mark."

**W**hen you left us in **DWM** 500, Steven was recounting how, last summer, he asked Chris Chibnall - at the BBC's request, following Steven's recommendation - to be his successor as *Doctor Who* showrunner. "You know that expression, someone's 'jaw goes slack', when someone's mouth falls open?" Steven said. "I actually saw Chris do that! I genuinely don't think he'd known what was coming." How similar was Steven's reaction when, in July 2007, Russell offered him the showrunning gig?

"Well, it was an email," Steven tells me. "I hadn't been paying close attention, so I hadn't realised that the subject had already been brought up - twice! - by the time I got the email. At the *Voyage of the Damned* [2007] readthrough, Jane Tranter [the BBC's Head of Fiction, 2006-08] came up to me and said, 'At some point, you and I are going to have to talk about the next five years.' I remember telling Sue [Vertue, Steven's wife] about this: 'Jane is very interested in my writing for the BBC. I think





Pearl Mackie and Peter Capaldi have just started shooting the new series in Cardiff.

I'm all right.' Sue said, 'They mean *Doctor Who*.' I said, 'Nah, I don't think so. I think they're just really keen.' On reflection, of course that was me being offered the job. Then I had a conversation with Julie Gardner [executive producer, 2005-10] in LA, where she told me, in great and meticulous detail, that Russell was leaving, and when he was leaving, and what was going to happen next... but I was very, very, very hungover. I was so hungover, I remember, I couldn't really make sense of Julie's face."

Steven, that's not hungover; that's *drunk*.  
"That's still drunk, yes. But I think there was a hangover in there as well. I think parts of my brain were hungover, and the other parts were still pissed. It was, on reflection, again fairly obvious that Julie was saying, 'Now, this is where you say, 'I'm taking over, aren't I?'" But I was oblivious. Then the email from Russell came. I was on a plane to Greece, to discuss the 'famous' Greek version of *Coupling*." This is Steven's 2000-04 BBC Two sitcom, produced by his wife. The Greek adaptation ran on ANT1 in 2007-08. "We used to sell *Coupling* everywhere, on the basis that we got a trip out of it! 'If we get a nice hotel and some nice dinners, you can have the show.' Just as we were about to take off, I got this very long email from Russell, and I don't know what my face did, but Sue, who was sat next to me, said, 'What on Earth are you reading?' I thought, 'I've been caught out,' so I showed her. She read it, and read it... and read it... didn't say anything. She just looked a bit haunted. I said, 'What's wrong?' She said, 'I knew they were going to offer you that bloody job.' 'Well,' I said, 'at least I've got my health.' Which was hilarious - in the sense that absolutely nobody laughed, anywhere. Then I entered the lengthy - very lengthy - process of working out if it were even possible for me to do the job, given that I couldn't move to Cardiff, and would Sue be happy with it or not?"

In October 2007, three months after Russell's email, Steven "gave in" and said yes. "I remember talking on the phone to my dad," recounted Steven, in *DWM* 418. "I said, 'I've just been offered *Doctor Who*,' and he said, 'Well, obviously you're going to do it.' I said, 'I don't know, maybe I will, maybe

I won't.' 'No, no, of course you're going to do it.' He sent me a photograph of me reading a *Doctor Who* book at the age of ten, when I looked exactly like my son, Joshua. So of course I was going to do it. It just took a while to admit it."

But how much persuading did Sue take?  
"She very much came round to it," says Steven. "She was upset at first, in part because we were really trying to work together again - but we have, because *Sherlock* [which Sue produces] happened at the same time, bizarrely. Sue was very, very businesslike about *Doctor Who*, and she's been very businesslike about how long I've done it. Before I approached Chris [about taking over], Sue said, 'You know, you don't actually have to leave. You can stay doing it, if that's what you want. It's not a problem.' Apart from anything else, it's quite a well-paid job, *Doctor Who*, so it's not a bad thing to do. We've had some benefit out of it, God knows."

Back in 2008, not long after Steven had signed up to take over from Russell, BBC Books published *The* - aforementioned - *Writer's Tale*, a hefty tome comprising a year's worth of correspondence between Russell and me. (Full disclosure: it's still available from all good bookshops.) *The Writer's Tale* documented the broadcast of the 2007 series, and the preparation and production of the 2008 run. "For quite a long time, Russell hadn't opened up about how hard he was working," Steven remembers. "He'd always come across as 'Ho ho ho, I write each episode in four days'... He didn't mention, until *The Writer's Tale*, that it was four days at the end of weeks of soul-destroying angst. He was spending weeks in hell. So I was reading your book at the time that I was contemplating this showrunner's job that I'd just agreed to. It was like moving into a haunted mansion and finding the diary of the previous owner. 'Oh Jesus! Is that what's it like?' And it is. That's exactly what it's like. It hasn't changed. It's just that. It's just panic, and fear, and self-loathing. All that still goes on, except it's me instead of him."

And soon it'll be Chris Chibnall. Any moment now, he's a'coming. But what if Chris hadn't been up for taking over? Would Steven have stayed on into 2018, or until a suitable replacement were found? ▶

## WHAT THEY'VE SAID ABOUT STEVEN...



### JAMES HAWES

DIRECTOR

*The Empty Child*  
*The Doctor Dances*,  
*The Christmas Invasion*  
(2005), *New Earth*,  
*School Reunion* (2006)

"Steven's scripts are utterly fantastic. They seem to me to have exactly the balance of the terrifying and the laugh-out-loud funny that makes this series sing. But when, as a director, you're faced with 'lead actress flies through wartime London, surrounded by the Luftwaffe, hanging from a barrage balloon,' then you think to yourself, 'How on Earth are we going to do this?!'" (*DWM* 358)



### SOPHIA MYLES

MADAME DE POMPADOUR

*The Girl in the Fireplace* (2006)

"Anyone who is a good writer can write for both sexes. I think Steven Moffat writes *exquisitely* for women... In general, for women of any age, [film and TV] roles are underwritten in comparison to the men. But you do get the rare gem of a script, like *The Girl in the Fireplace*." (*DWM* 446)



### CAREY MULLIGAN

SALLY SPARROW

*Blink* (2007)

"The story revolves around Sally, rather than the Doctor. She's described in the script as 'just a bit mad, just a bit dangerous' - which is the *best* introduction... I really wanted this part, 'cause it's such a good script. They're all brilliant, but this one is so clever." (*DWM* 384)



### CATHERINE TATE

DONNA NOBLE

2006; 2008-10

"Every time I got a new script, it was a treat. Steven Moffat's one [*Silence in the Library*/*Forest of the Dead*, 2008] - that was fantastic! The final voiceover that River Song does - 'Some days, no-one dies' - I loved that." (Panini Magazines' *Doctor Who 50 Years: The Companions*)



### ALEX KINGSTON

RIVER SONG

2008; 2010-13; 2015

"Steven is very, very clever. He knew River's trajectory from the outset, but he kept it all very close to his chest, as Steven does... How does he contain all these concepts in his head? I sometimes think, my God, he's autistic, but autistic in the most brilliant way. He can't be just one man. He's a committee of people. He's got serfs in his head, all doing the job for him." (*DWM* 435/436)



### RUSSELL T DAVIES

SHOWRUNNER 2005-10

"His writing is so complex, so structured, so clever, so thought-through. He has extended and enriched the whole concept of the Doctor, without truly upsetting the apperant... Steven writes very different episodes to mine, but they fit beautifully into that format... He is utterly trustworthy and brilliant." (*DWM* 397/404)



## WHAT THEY'VE SAID ABOUT STEVEN...



**DAVID TENNANT**  
THE DOCTOR  
2005-10; 2013

"I came closer to doing another series than I ever thought I might... When I started speaking to Steven, it all seemed too tempting to miss – because it was Steven, I suppose, who I'm such a fan of. The thought of staying [for the 2010 series] was more tempting than I imagined it would be." (DWM 416)



**ARTHUR DARVILL & KAREN GILLAN**  
RORY AND AMY POND  
2010-12

"What Steven manages to do is give the audience brilliant answers to a load of questions, but then makes them ask a whole load more," says Arthur.

"He teases stuff, but – in typical Steven Moffat fashion – leaves really valuable stuff out on purpose," adds Karen. "He's naughty." (DWM 433)



**PIERS WENGER**  
EXECUTIVE PRODUCER  
2010-11

"People think Steven is grumpy. But actually he's also completely delightful, humorous, piss-takey. He's got a huge amount of humility, warmth, and fun... The one thing you're always feeling the love for is Steven's scripts – and considering the kind of blood, sweat, tears and love that go into them, he's been incredibly giving and generous when he's had to make sacrifices for budgetary or practical reasons." (DWM 419)



**MARCUS WILSON**  
PRODUCER 2011-13

"There have been occasions where Steven has nearly driven me to an early grave... The way I always find it in my heart to forgive Steven is, we want the scripts to be absolutely as good as they can be. There's no point in having a show that's sharp, on budget, and on time, if it's boring... A script from Steven is both a gift and a challenge, and that's what always kept it exciting." (DWM 441/473)



**MATT SMITH**  
THE DOCTOR  
2010-13

"The script is where it starts, it's always about the words, and luckily we're in the hands of Steven Moffat, who has this show ingrained in his soul and searing through his blood. It's really born into his whole fabric." (DWM 405)



**MICHELLE GOMEZ**  
THE MASTER/MISSY  
2014-present

"There's the human imagination, and then there's the Steven Moffat imagination. Somewhere between 'God' and 'human' there's Steven Moffat's brain. It works on a whole other level." (DWM 480)



"Class captures the teenage world with poignancy and wit."

*"My boys are both teenagers, of course, so I'm quite excited to see what they'll make of Class."*

◀ "No," states Steven. "I was always asking, 'Has Chris signed? Is it definite? Is it?' – because I'd reached a point where there had to be an end. There had to be an endpoint. Apart from anything else, I'm 54. If I did another job this size, I'd be clapped out by the end of it. I want to write other things, and I want to do other things, and there isn't forever to do it. Even if there hadn't been a Chris, I'd have said, 'It can't continue to be my problem.'" He considers this for a moment, then adds: "I mean, I would have come up with a solution of some kind; some half-arsed compromise. Or I'd have pleaded with Russell to come back, knowing full well that he'd have said no. Oh, hello –"

Steven's youngest son, 14-year-old Louis, has poked his head around the living room door. He's just got home from having his haircut, and he doesn't look too thrilled about it. He's wearing a baseball cap. An hour ago, Louis tweeted: 'I just had an extremely drastic haircut... Regretting it now. The term "very short" to me was completely different from the hairdresser's.' Oh dear.

"Hey, listen," says Steven, kindly, "I want to see it." Louis shakes his head. "Ben is a very good judge of hair," persists Steven, pointing at me. "Ben used to have incredibly red hair – bright red – do you remember?"

Louis nods. But the cap stays on. "I don't want to show you," he says. "It's so bad."

"You're just thinking that," says Steven. "You've had a new haircut, and it's a bit radical."

Louis looks sceptical. "It feels really weird."

Everyone's always a bit unsure about new haircuts, I tell Louis.

"And it *will* feel weird," adds Steven, "because it's brand new."

Finally, Louis removes the cap. Of course, his new hair rocks. Dad looks impressed. "I like it. No, no, it's good. That's good hair," says Steven. "I think that's excellent."

"But you've got *terribly*-styled hair," says Louis, laughing. "Look at your hair."

"It's a Number Four. Bzzzzz. You could get one. But I think yours is better. Turn around," Steven tells Louis, "let's see the ba-oh, no, it's s\*\*\* from the back," he quips. Louis grins.

As a much happier Louis heads off to the kitchen, I remark to Steven that, from his two sons' point of view, the past decade must have been the perfect time for their dad to be in charge of *Doctor Who*. They've been old enough, but not too old, to enjoy it.

"*Doctor Who*, in this house, is that thing that Dad does. Every weekend. Every holiday. It's why I'm absent, grumpy and tired," Steven considers, "but they seem still to like it, despite the truck it's driven through the family life. Joshua easily prefers *Sherlock* now – I know, it's a disgrace – but stropky, up-himself *Sherlock* is a perfect hero for adolescents! My boys are both teenagers, of course, so I'm quite excited to see what they'll make of *Class* [the forthcoming *Doctor Who* spin-off series from BBC Three], which has a lot of great stuff for that age group. Well, for every age group, but thanks to [writer] Patrick Ness, it captures that teenage world with great poignancy and wit."



**H**ow is the fact that *Doctor Who*'s next run will be Steven's last as showrunner influencing what he's planning for it? Is there a sense of, 'Well, I'm off, so let's rock the boat'?

"Well, no, not rock the boat. I want this boat sailing on *forever*! So 'rock the boat' as in party on the boat, not as in attempt to capsize it. I think my departure was probably more in my head, subconsciously, on *last year's series*," he admits, "thinking that I should tie up River – as it were – and do the solo episode [*Heaven Sent*, which pretty much only featured the Doctor], see if I can pull that off... When I agreed to do one more run, I thought, 'Sod it, I'm not doing the march to the scaffold.' I want it to feel like a brand new show. I want it to feel like Episode 1 of a new series; it's not some ghastly self-tribute or 'victory lap'. I've no interest in offering some grand, final statement about *Doctor Who*, because what the hell would it be? '*Doctor Who* is really awesome'...? No, I want to leave like it's all just beginning."

Even when Steven writes his last episode? Won't he get a bit emotional then? On New Year's Day 2010, the final 15 minutes of Russell's swansong, *The End of Time Part Two*, were an unabashed, well-deserved 'victory lap', and it was wonderful.

"Yeah," says Steven, "but more crucially, as I'm sure Russell would say, David Tennant was leaving. I have no reason to suppose that I'm writing out a Doctor! Peter is loving the role, and long may he do so. The departure of a showrunner doesn't mean anything to the audience. Most of the audience doesn't know that I exist, so they'd go blank if I attempted to wave goodbye to them. Oh, the embarrassment that would be. So I'm damned if I'm imposing my departure on the show. I just want to do a good one, before I hand over to Chris."

And Chris Chibnall – what kind of a showrunner is he going to be, do you think?

"He's very much his own man, so I don't precisely know what he'll be like. But he has a tremendous grasp of how you run a show like this." Since 2013, Chris has showrun ITV's award-winning, smash-hit drama series *Broadchurch*, which he also created. "He's coming in knowing how showrunning works, in a way that I didn't. I sort of came in with, 'Really? Is it like this all the time?' So Chris will bring experience. And what marks him out as special is the quality of his first drafts. That's what no-one else ever sees. I see the first drafts. I see what an episode started as, however we got it to the place it was at when you saw it on television, and Chris' first drafts are just beautiful. They're immaculate. I remember my note to him on *Dinosaurs on a Spaceship* [2012], which I absolutely love as an episode... I adore it, it's just... how can you not love that episode?"

It's stunning, isn't it? I love Chris' other 2012 episode, *The Power of Three*, too.

"Yes! The scenes with the Doctor and the Ponds are phenomenal. And that scene, 'The first face this face saw,' with the Doctor and Amy – it's world-class scriptwriting, it really is. It's as good as it gets."

Anyway, Steven's note to Chris on *Dinosaurs*...?

"Well, it was, 'This is pretty much perfect. We can polish this in about ten minutes, because it's wonderful. So instead of wasting your time doing a second draft, why don't you write me another episode?' And the fool agreed. 'Yeah, I've got another idea,' he said, and that was *The Power of Three*, which, as you say, was brilliant. And what's exciting about Chris is, I don't think people have seen his *Doctor Who* yet. He's done Russell's *Doctor Who*, and he's done my *Doctor Who*, but I don't think people have really seen Chris' *Doctor Who*. With *Dinosaurs on a Spaceship*, I just gave him the

title and said, 'Everything you would want if you're eight years old and you see that title. I want that.' He went, 'I totally get what that is.' With *The Power of Three*, I asked him to do the Ponds at home.

'What's it like from Amy and Rory's point of view?' But he was being plugged into the show, and used by me – as he had been by Russell – as one of the best writers I know to whom I can say, 'I need a bit of that. Could you go and do it?' So I don't think we've seen Chris' authorial take on *Doctor Who*, and I'll be very, very excited to see what that is. He'll have, I would think, a quite different approach. I could make some guesses about where he'll go with it, but... I'm not going to say. Except, beautiful dialogue. And beautiful plotting. He'll be amazing."

Will Steven be watching?

"Of course I'll be watching. Of course, of course! There will never come a time I don't watch *Doctor Who*. What it will feel like, back behind the sofa after so long, I don't know. I've asked Russell, 'What's it like once you've left?' But Russell is always hard to read, isn't he? I never knew how he *actually* felt when I took over, because he was always so rigorously supportive, whatever he felt about the experience. He was always absolutely lovely to me, and helpful whenever I needed him to be. I slightly suspect he'd have been hacked off at me for changing the end of the Time War in *The Day of the Doctor*, but he's far too kind to volunteer that. Best not to ask!"

Well, I really liked that retcon, even though – in retconning the Time War, but having the Doctors misremember it – Steven was totally having his cake and eating it.

"Ye-e-e-es, I was. But it worked, didn't it? There are very few times I actually think I've done something good – I like very, very little of what I've done on anything, ever – but I think *Blink* [2007] is good, I think *Sherlock's A Scandal in Belgravia* [2012] is good, and I think *The Day of the Doctor* is good. In fact, I think *Heaven Sent* is good, too. Everything else I've done might be crap, but those ones are definitely good. If anyone says those ones are crap, I just think, 'No, you're wrong.'"

I watched *The Day of the Doctor* in a cinema with 450 other *Doctor Who* fans, amongst them Steven,

as the episode aired on TV and in movie theatres across the world. It was a wonderful, communal experience. That's how *Doctor Who* should be watched, I think.

"It was lovely, wasn't it? I mean, I was still so tense."

I've never seen Steven looking as nervous as at that screening, I tell him – and, in the bar afterwards, I've never seen him looking so relieved.

"Oh, it was horrible. I was so terrified. The level of expectation, and what that episode had to deliver on, was just ridiculous. And I think I can now say, it did deliver. It gave you every treat you were looking for. Including every Doctor. Including the Doctor who hadn't even been on yet. Including Tom Baker turning up at the end. And it's a decent story. Also," he smiles, "if you actually break it down, it's the world's most complicated story, ever. Try doing a flowchart of that one!"

**I**f Steven were to rank the *Doctor Who* episodes that he has shownrun from his favourite to his least favourite... which one, I ask, would be the median episode?

"Oh God," he says, laughing, "The median episode? So – okay – a sort of good, solid, reliable hitter?"

Yes. Which is the most reliably average episode of the Steven Moffat era?

"Um. Well. I'll have to choose one I wrote, otherwise I'm going to upset somebody. Oddly enough, I would say –" And he breaks off to add a caveat: "I'm choosing this one because it comes back to *Doctor Who Magazine*, because [DWM editor] Tom Spilsbury nominated this as his favourite Matt Smith episode, and I was rather bemused by his choice, so I went back and watched it again, and I thought, 'No, actually, it is quite good,' but it is resolutely sort of middle, I think, and that's... *The Bells of Saint John*."

Broadcast in March 2013, *The* – resolutely middle-of-the-road (?) – *Bells of Saint John* launched a run of eight episodes in the spring of that year, and marked the début of the third, definitive version of Clara Oswald. When, in 2014, DWM invited readers to rank the first 50 years' worth of

The Doctor invades Amy and Rory's world in *The Power of Three*.





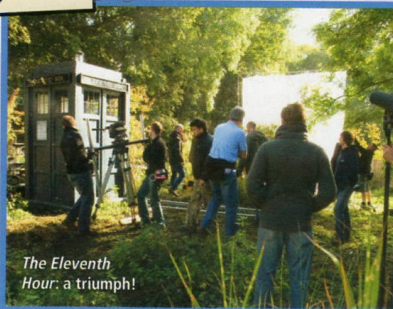
TV stories, *The Day of the Doctor* topped the poll, and the Sixth Doctor's debut, 1984's *The Twin Dilemma*, came last, but – and I don't think Steven realised this when he nominated it as his tenure's median – you lot voted *The Bells of Saint John* 120th out of 241 stories. Great minds think alike, etc. Which is appropriate, considering...

"It's got a fairly inventive monster," says Steven.

"It's got some great action scenes, like the bit on the plane. There's the pretty good scene where the Doctor is underneath Clara's window. Some good gags. Lovely music. But I don't think that episode will change anyone's life. Apart from Tom Spilsbury, probably no-one's going to say, 'That's my favourite.' But I doubt anyone's going to say, 'It's my least favourite.' It's a very well-carpentered bit of telly, and it's – that underrated thing – a very good first episode. Sort of. First episodes are rarely the winners, but they are very difficult to do. They have to be the curtain-raiser. They have to say, 'There's loads more fun coming after this.' So I think if *The Bells of Saint John* is our median average, *Doctor Who* is a bloody good show."

What, then, does Steven consider to be the greatest triumph of his era? Marcus Wilson, *Doctor Who*'s producer from 2011 to 2013, once told DWM, "More than any other writer I've met, Steven is relentless in his self-criticism." So let's, for once, put that aside. No false modesty. What does Steven look back on and think, 'Yup. We nailed it'?

"Okay," he says, "I'll be very unafraid, and very egotistical, and nominate three times I think that we delivered something really difficult." He kicks off with his first episode as showrunner, 2010's *The Eleventh Hour*. "Nobody but nobody thought that



*The Eleventh Hour*: a triumph!

episode was going to work. I didn't quite realise it until afterwards, but everyone at the BBC assumed that that series would probably be *Doctor Who*'s last. They thought it was nice that we were trying, but it was going to be a train wreck. Imagine working on a show where David Tennant and Catherine Tate [Donna] have just left! And Russell had left, Julie had left... everyone had left. It was like trying to keep the party going in the aftermath of a suicide pact. I remember, at the readthrough, telling everyone, 'Welcome to the most scrutinised hour of your television lives.' And it was.

"To this day, we benefit from *The Eleventh Hour*, because that was the episode that said, 'You can change the lead.' I know the lead had already changed once [since the 2005 revival], with Chris Eccleston into David Tennant, but Chris had his bags packed from Episode 2." The news of Christopher Eccleston's departure at the end of the revived show's first series leaked four days after his debut episode, *Rose*, aired in March 2005. "The audience knew that he was leaving, and Billie Piper [Rose] was sort of the star in those days... But then David was so monumental as the Doctor that, for

many people, he was the only Doctor they ever needed or wanted. They would have been perfectly happy, once he retired from the role, for *Doctor Who* to be switched off, gently and formally, and maybe have a reunion show in 40 years' time. But *The Eleventh Hour* told everyone that *Doctor Who* is more than one person, that you can have this guy that you've never heard of – and you're a bit cross with for being so young – come in, and just be amazing. Matt is so good in that episode. Just as *Rose* says, 'Doctor Who can come back,' *The Eleventh Hour* says, 'Doctor Who can come back, and it can stay back.' I really love *Deep Breath* [2014] as an episode, but it doesn't have the same burden on it, because we already knew that we could do this trick [of changing the lead]. So *The Eleventh Hour* was – and is – my first triumph. In inverted commas, 'triumph'. By my lowly standards, I mean."

And his second?

"Inevitably, *The Day of the Doctor* has to go on the list."

Isn't that episode also Steven's self-confessed "darkest hour on *Who*"?

"Yes, but –" he considers this, then says, "You know, at some point, I'll stop being quite so screwed up about that year [2013] because it was so difficult, and I was so tired and wretched, but... It just got really, really grim. I hadn't finished the script for the 50th. It was really late. And Chris Eccleston wasn't going to do it, and David seemed a bit less sure, and Matt actually wasn't under contract and also went a bit quiet. Can you imagine, the day we haven't got Chris, and I've got a script that depends on him, and Chris has just decided not to do it, bless him...?"

To rewind for a minute: why was David not sure?

"Well, 'not sure' is putting it strongly. He's a brilliant actor and hugely clever, so quite rightly, he questions everything. David is a lovely, lovely man – as is Chris, as is Matt – and a friend, but the reality of picking up a script and realising that the part is now shared, that there's a great Doctor line and you're not saying it... The same thing for Matt. 'I'm sharing the part...?' David is a huge *Doctor Who* fan, so he'd been watching *Doctor Who* with Matt Smith in it. In a weird way, I think the Doctor had become Matt Smith for him. You never think of yourself as the Doctor – you'd have to be mad to think that – so Matt Smith, for David, was the Doctor. And for Matt, although he always says it's Patrick Troughton, actually he thought that David Tennant was *Doctor Who*. They both regarded the other one as 'the real thing', so they were nervous, I think, of having to share a screen. I remember my first script chat with both of them – with neither under contract – and David worrying that he might just be the comic relief, and Matt worrying that he didn't have enough jokes. And me worrying that I might burst into tears and compromise my showrunner gravitas. Also, of course, they didn't know if they'd like each other. They'd never really met, not properly. As it turned out, they absolutely adored each other. When they text each other, I think they still sign off as '10' and '11'. They became good friends, they love each other, and I knew that they would, because they're both such nice guys, but they didn't know that. So yes, they were – predictably – gorgeous together. And I just hid in my room and cried, because it was 2013 and it wasn't over yet."

So – remarkably – Steven had one version of *The Day of the Doctor* in mind which was quite radically different. "*The Name of the Doctor*, the original version, ends with Matt's Doctor walking into his time-stream after he's kissed River, and I didn't know what was going to come after that, but I knew that it'd leap us into the 50th, even



*The Bells of Saint John*: not life-changing?



though I didn't know what the 50th was going to be. At one point, I thought Matt's Doctor was going to step into his time-stream... and wake up as Christopher Eccleston. The Moment, who wasn't Billie Piper at that point, would say, 'So what do you think?' He'd say, 'What do you mean? What do I think about what?' She'd say, 'That's what *would* happen.'

The Tennant and Smith years would have been erased from *Doctor Who*?

"Kind of."

That's a bit... *Dallas*.

"Never seen *Dallas*, so I honestly wouldn't know. It would only have been temporary; he would have reinstated the timeline as we know it. And Matt and David would have turned up like the Ghosts of Christmas Future. That version existed for a while, in my head. There was another version - which was on paper for a while - where Matt's Doctor walks into his time-stream and onto a battlefield, and finds Chris with the big, red button, about to press it..."

So why *did* Chris opt out?

"He always said he didn't want to do it. I said, 'Well, how definite is that?' And he said, 'I'm pretty sure I don't want to do it, and I don't think you should write me in.' I said, 'I think I'm morally obliged to try.' I wrote two-thirds of that script with Chris' Doctor in it, with no clue as to how I'd get out of it if Chris wasn't going to do it.

He dropped out the same day as David was a bit worried about doing it, and Matt still wasn't under contract, so everything was blowing up around me. I was working out, 'How the hell can you do *Doctor Who* without any of them?'

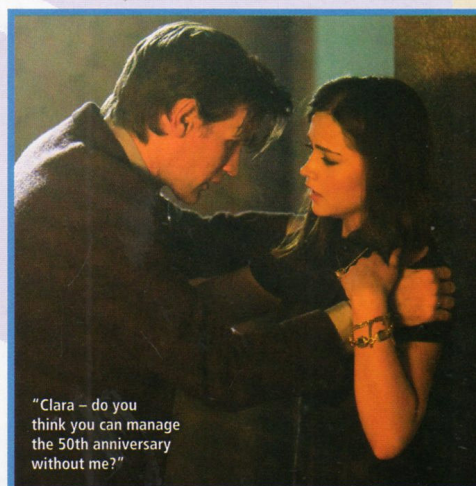
Steven would have found a way, though... wouldn't he? *Wouldn't he?*

"Actually, I did work out a plot for it."

See! Go on...?

"Well, at a certain point, when the day came when no-one was under contract except Jenna [Coleman, who played Clara], I thought, 'I have to work out what we do if Jenna alone is in the 50th,' and that was: the Doctor walks into his time-stream, and deletes himself from existence. He's no longer there. But he's scattered around in fragments of fiction everywhere. Clara keeps recognising him in stories and movies, played by various famous actors. But she has to regain her memory of who the Doctor was, to bring him back - which is a bit like *The Big Bang* [2010], unfortunately. But the idea was that we'd have lots of people playing the Doctor. That version of the Anniversary Special existed in my head for about a day. That was just me being slightly hysterical, I think. Because I was hysterical.

"But *The Day of the Doctor* worked out. I thought, 'Let's add another Doctor!' - and finally I wrote the end of *The Name of the Doctor* where it just says, 'The most famous actor in the world turns



"Clara - do you think you can manage the 50th anniversary without me?"

around...' I remember thinking, 'It has to be a casting decision so awesome that you think, "Wow, we're going to get to see *that person's* Doctor.'" It has to be somebody incredible. We knew he had to be older, so that he can be the 'old show' talking to the boys who've taken over, and he had to be battle-weary, but still fundamentally gentle and ▶

## IN DEFENCE OF NUMBER SIX

In July 2015, *DWM* 489 ran an interview with Sixth Doctor actor Colin Baker. 'I am on the cover of the latest *Doctor Who Magazine*,' wrote Colin, on his official website, 'after several years of declining to be interviewed by them.' Indeed, Colin had last been interviewed by *DWM* in September 2013. 'My long reluctance to talk to *DWM* was based solely on the fact that the magazine has persisted for years in having polls and then publishing the results in full. Not just the name of the favourite Doctor or companion (as if that was worthy of noting anyway), but details of who came lower in the 'who's best' listing... When you are at the bottom of the list with the wonderful William Hartnell - whom most of those who voted had probably never seen - trust me,

you feel a tad gutted. We are supposed to shrug and to move on; to pretend

we haven't seen it; to pretend we don't care; to affect a lofty indifference. I have always found it difficult to do that.'

And now Colin had taken exception to *DWM* 489 itself: specifically that issue's 2014 *Season Survey* results, which ranked all the stories, writers and directors of Peter Capaldi's debut series, as voted for by *DWM* readers. 'Why, oh why, does *DWM* feel the need to publish that?' asked Colin. 'If they really like these polls, why not tell us who came out on top without exposing those who did markedly less well to the ignominy of a negligible vote? Lists that don't identify individual human beings as least best are less pernicious. When it's people who might be hurt, just name the one with the most votes... like when "Others" are given 30%, for instance.'

Colin does have a point, doesn't he?

"I can understand his pain, God knows," says Steven, "but people who like or obsess about something like *Doctor Who* the way we do, want to have lists. You sort of want to have the one that you don't like quite as much. The truth is, you love them all. Let's not pretend. If you're a *Doctor Who* fan, you love all of *Doctor Who*. It's all amazing. If Colin Baker is your least favourite Doctor, then you must be very happy, because he's actually brilliant. But you want to

play the game of having different opinions, contentious opinions... You want to pop up and say, 'Actually, *Pyramids of Mars* [1975] is a load of nonsense,' even though it's clearly genius. You want that, otherwise it's no fun."

*DWM* ran its first *Season Survey* way back in 1981. Over 10,000 votes were cast. *Logopolis* won Favourite Story. (*Meglos* took last place.) Colin has won before, too. In *DWM*'s 1985 *Season Survey*, he won Best Newcomer. (*Revelation of the Daleks* topped the Favourite Story poll that year; *Timelash* came bottom.) In the 2001 *DWM* Awards, when Colin won Best Actor, beating Paul McGann and Peter Davison into second and third place respectfully, he told the magazine: "While it lasts, I will certainly enjoy it every bit as much as I was crestfallen at my former - depressingly consistent - lowliness in the fans' eyes... Thank you, readers of *DWM*."

"Can I say a useful thing about Colin Baker?" asks Steven. "When I was writing [2015 two-parter] *The Magician's Apprentice* and *The Witch's Familiar*, I went back and watched all the previous Davros episodes. They're all great. The writing in every scene where the Doctor and Davros meet is never less than superb; everyone who does it is phenomenal. And I didn't realise just how good *Destiny of the Daleks* [1979] is. The budget is

savage, and you can tell they're struggling, but it's a cracking story. Lovely dialogue. And then I got to *Revelation of the Daleks*. I thought, 'Well, this is, presumably, going to be the tough

one.' In the first episode, Colin is mostly wearing a cloak over his costume... and bloody hell, he's a really good Doctor. He's charming and funny... Then Part Two comes along, and he takes off the cloak. You think, 'Oh God.' But I did this one, simple thing: I turned the colour off.

"First of all, *Revelation* is so well shot, it looks beautiful in black-and-white. I turned the contrast up a bit as well. It looks great. And Colin's costume sort of vanishes into a pretty standard-issue Doctor's costume. You can see him, and he's really good. He's not at all what you remember him as being, the vulgar, brash Doctor; he's quite kind, he's sweet; he's the kind of loveable, because he's aware of it and jokes about it. As I was watching it, I was thinking, 'It's not just that his costume is terrible,' because, let's be clear, that's not the only terrible *Doctor Who* costume. Quite a few of the Doctors' costumes are sort of awful. In fact, sometimes that's the point of them. But I was



thinking, watching *Revelation*, 'The point about Colin's costume, dreadful though it is, isn't just that it's bad, but that it's *entirely* the wrong costume for his character.' The Sixth Doctor isn't a vulgarian. He's a snob. But he's a funny, charming snob. He's cultured, but sort of common too. He's the opera buff who sits in the cheap seats because he prefers the company. He's the kind of man who would *hate* someone who wore that costume. If someone walked in wearing that costume, Colin's Doctor would be the first person to take the mickey out of it. That costume undercuts and drowns out every other thing that Colin does so well in the role. It's come to define him, but it defines a performance he simply wasn't giving. If you'd like to see it, just turn the colour down - introduce yourself to a great Doctor. Before the next poll, everyone has to watch Colin in black and white. By order.

"So that's my new theory on Colin Baker: that his costume is worse than we thought."





◀ whimsical, and it had to be somebody who, had that 16-year hiatus [1989-2005] never happened, might have played the Doctor then, in your wildest dreams... and that all adds up, I think, to John Hurt. 'Well, ideally, John Hurt,' we were saying. 'Shall we ask him now, because we haven't much time, so we can get the "no, thank you" out of the way first?' Of course, he said yes, and we got to see John Hurt as the Doctor. That actually happened! That's a real thing!"

In *DWM* 496, Sir John explained: "It's impossible for any actor *not* to enjoy the idea of playing the Doctor. How can you not want to play a part that is always right, and is actually more attractive than anyone else, funnier than anyone else, who's always got the right answer, is cleverer than anyone else, and always comes out on top? How can you not want to play that? You'd have to be nuts! It flatters the ego something rotten."

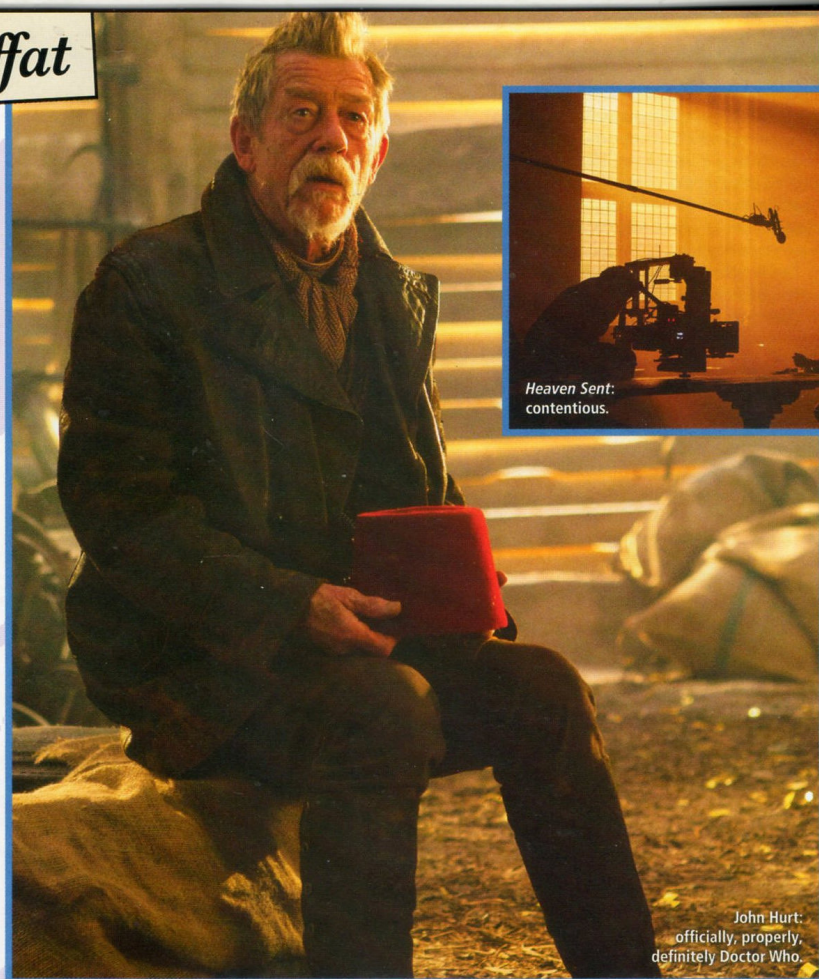
Steven says, "He's very sweet about it is John. He's not up himself at all. I saw him at one of the conventions he did, and he was saying what fun he'd had playing the Doctor, and he was always very careful to say, 'I am *actually* the Doctor. I am. I count.' I think he likes the fact that he gets to be fully, officially, properly, definitely Doctor Who, and he didn't have to spend three or four years in Cardiff, he just spent three weeks there. So *The Day of the Doctor* is a big deal for me, because there was, like *The Eleventh Hour*, a ridiculous, impossible level of expectation, and I think we met it."

**I**t's getting dark outside, and our interview is almost over. Let's end on the third – and final – triumph of his tenure that Steven has chosen...?

"I think this one's more contentious," he begins, "because I'm sure some people absolutely bloody loathed it, but my third one would be *Heaven Sent*, because that's a ridiculous thing to do in a popular, early evening – well, not quite as early as it should have been! – TV show: a one-hander about death and grief. Also, it allowed me to do something that I'd never done well in *Doctor Who*, which was find a way to handle aftermath."

The preceding episode, *Face the Raven*, had featured the rare death of a companion: Clara died in an alien refugee camp, at the hands – er, wings – of a Quantum Shade. She fell where she stood. It was sad. And it was beautiful.

"Usually, big dramatic things happen in *Doctor Who*, then the next week everyone's absolutely fine. I never found a way to have Amy and Rory grieve over their lost baby [after 2011's *A Good Man Goes to War*], and I still don't know how I would do that. I could never work out how to write that. I'd think, 'Well, hang on, they don't lose the baby. The baby turned out to be two other people they already know and love [Amy and Rory's childhood friend Mels, and River Song, the woman she grew up to be] – that's not the same as losing a child.' You can't say, 'They've lost their baby,' because people watching who've *actually* lost babies would, understandably, think, 'No, your baby's fine. Your baby's safe. That's not the same.' You can't portray that fantastical, whimsical sci-fi bereavement as the real thing, when the real thing has been endured by people in the audience. You'd be trivialising real-life tragedy. So I just cut forward several months, and rather ducked the issue – they processed that not-quite-loss off screen, which I wasn't crazy about. In *The Snowmen* [2012], I tried to do the aftermath of the loss of Amy and Rory, but it's a rather romantic one, isn't it? It's the Doctor on a cloud,



Heaven Sent:  
contentious.

John Hurt:  
officially, properly,  
definitely Doctor Who.

*“Heaven Sent was me aiming for poetry. Tried for poetry, ended up with a gimmick. I’ve defined myself.”*

with a spiral staircase. It's a movie mourning. It's not like real despair. It's the greetings card version. So getting that kind of aftermath – loss and grief – right in *Doctor Who* was on my To Do List. Or on my Failure List, at any rate. They're both very long lists – I get them muddled.

"The problem is, *Doctor Who* is always about the new adventure, not the aftermath of the last one. Structurally, that's incredibly important to how the show works. So you have to make grief the centre of the story, not a hangover from last week getting in the way of a new adventure. Grief has to be the new adventure. I thought, 'If the Doctor loses Clara in the most horrific circumstance, a circumstance where events pass out of his control, but which is partly his own fault because he's made somebody think that they can act like him, and they can't...' Essentially, I was thinking, 'What is grief? How do I make grief the monster of the week in *Doctor Who*?' I thought, 'People always talk about grief as being alone,' so I made the Doctor absolutely alone. Grief comes and finds you every time you stop or rest, so I gave him the Veil. And grief is waking up to the same pain every day, and trying to smash through it, so I gave him a diamond wall to punch for the rest of time. Basically, he wore away a mountain with his tears. So that was an attempt

to do aftermath: an insane, sci-fi, operatic version of the Doctor's grief at losing Clara and trying to move on. I can see why people would think it was a gimmicky episode – God knows, I love a gimmick – but I was aiming for poetry. Tried for poetry, ended up with a gimmick. I've defined myself.

"That said, a guy I know wrote to me and said that his wife had died very recently. And then he had to sit through the Doctor punching the diamond wall in *Heaven Sent*, and 'It's all the days they stay dead'... but he wrote this long email to me about how important that was for him to hear. 'The day you lose someone isn't the worst. It's all the days they stay dead.' What he said was, 'It's nice that somebody gets that it's s\*\*\*. It's just... s\*\*\*. That's what losing someone is like.'

"So I think we did something worthwhile there. There were probably enough people watching *Heaven Sent* saying, 'What is this show? Is *Doctor Who* back on next week?' Most people would probably have preferred the 'cut to several months later' option, so they could get on with the next adventure. But as an attempt to do aftermath and grief in *Doctor Who*, I felt that it was pretty good. That episode was a brave thing to do." He takes a breath. "And look, we had spaceships the next week, so it's all good." **DWM**



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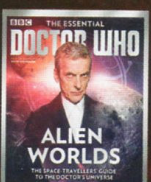
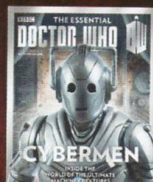


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# PRYOR

He's the man in charge of the casting process on *Doctor Who*, and so he's played a crucial role in deciding who gets to play all of the show's crucial roles!

INTERVIEW BY **BENJAMIN COOK**

**O**n Saturday 23 April 2016, in the middle of a football match, Pearl Mackie was unveiled as the Doctor's new companion, Bill. In a specially shot, two-minute scene, *Friend from the Future*, aired on BBC One. That's *Doctor Who*. Interrupting the FA Cup Semi-Final between Everton and Manchester United. The more you think about it, the more brilliantly nuts it seems.

"I find it really exciting, and slightly surreal, and a little bit crazy," says the man who cast her, Andy Pryor. "It's so rare for a piece of casting to be announced in that way. I loved the juxtaposition of *Doctor Who* with football. Traditionally, we don't imagine *Doctor Who* fans as being big football fans, and vice versa, but it was a bit of a stroke of genius to do it that way, because the announcement of Pearl's casting became a national event, whether you're into football or not. And I'm certainly not," he adds.

Just as well right now, Andy.

"Yeah, probably for the best. But everyone is aware of those big footballing events, and it was such an exciting thought that people were turning on the TV, live, particularly in this age of everything being streamed, or downloaded, or watched on catch-up. I don't often watch



Pearl Mackie on set during her first full week of shooting.



# EXPERIENCE

TV live – I record stuff or watch on iPlayer – but actually, that Saturday, I remember planning my day around the football, making sure I was home to have the telly on for *Match of the Day*, and that was the weirdest, nicest feeling. It was a feeling I hadn't had for a long time, wanting to be there for the event. And it was slightly nerve-racking, because the internet these days, Twitter, etc, can rip people apart – some people will absolutely love things, others will absolutely loathe them – so you have to be quite thick-skinned. In the event, it was a lot of fun to read Twitter, which was largely, overwhelmingly positive about Pearl's casting."

Does Andy often go searching for Twitter's reaction to his work?

"In the early days, I did a bit. I remember when *Doctor Who* first filmed in public with Catherine Tate [Donna], for *The Runaway Bride* [2006], on top of a building somewhere, we were all watching the internet, seeing whether anyone rumbled us. These days, I don't have time to pour over Twitter, except during big announcements or the transmission of key episodes. You kind of want to see what people are saying, but not take it on board. I don't think I've ever worked on a TV show or film that's had a 100% positive response. There are always naysayers about everything. People just like other people to listen to their opinions."

It's the last week of June 2016, and we're drinking tea on the rooftop of the Farringdon offices where Andy and his casting team are based. The view over London, that skyline, is spectacular. "Glorious, isn't it?" says Andy, who has been *Doctor Who*'s casting director since the show returned to TV in 2005. "I come up here whenever I can, though usually on sunnier days than this."

When *DWM* last interviewed Andy, in the summer of 2012, Matt Smith was still the Doctor, post-production was underway on that year's five-episode run, and recording had begun in earnest on 2013's episodes. I wonder how Andy's life has changed since 2012. For a start, he's now a married man. "I was civilly partnered back then," he recalls. "I hadn't yet upgraded. The upgrade made us very happy, particularly because they backdate it to the date of your civil partnership, which we got in 2009. We had a big do, which Matt [Smith] and Karen [Gillan] came to, but when we did the upgrade last year, Tim and I just went on our own to the registry office, did it, and went and had a nice lunch. It was lovely."

Tim, Andy's husband, works in the industry, too – as a script editor. "He was a dancer when we met. He was doing his last dance job. Then he was a producer for a dance company. Then he started

working in development for a drama production company. So he's always been pretty well aware of what my job entails. The nice thing about my job is, even though I'm incredibly busy, it's mostly London-based, so I can be at home with Tim a lot. I have to be home a lot anyway, because I'm watching a lot of TV – and going to the theatre a lot – to try to find new actors."

Do Andy and Tim discuss work stuff at home? Or is there a No Talking Shop rule?

"We don't really talk about work. I've kept work secrets from Tim in the past, but having a partner who works in the industry makes it easier for him to understand why I have to keep things under wraps – especially on a show like *Doctor Who* – and the particular stresses of working in this business."

Andy trained as a stage manager at London's Central School of Speech and Drama. He began his career at London's Royal Court, and then at the Bush Theatre – first as a stage manager, then as an assistant director, where he oversaw casting for a year – after which he worked for five years as an assistant to revered casting director Gail Stevens on some of the most acclaimed film and TV dramas of the 1990s, including Danny Boyle's *Trainspotting*, Jimmy McGovern's ITV drama *Cracker*, and BBC Two's *Our Friends in the North*, which starred future *Doctor Who*, Christopher Eccleston and future James Bond, Daniel Craig. In 1998, he set up Andy Pryor Casting. These days, Andy and his team are casting several productions at any one time – including, at the moment, *Doctor Who* and its BBC Three spin-off *Class*. So what's an average working day for Andy?

"I'm mostly based here in my office," he explains. "This is where we do most, if not all, of our auditions. There are meeting rooms on the lower-ground floor that we hire for casting sessions. Lots of days are wall-to-wall auditions – sometimes with the producer and director, sometimes on our own. We put a lot of people on tape, and send them to the team. On the days when we're not auditioning, I'll be doing research, reading scripts, answering emails, calling agents, and talking through ideas with Steven [Moffat, showrunner], Brian [Minchin, executive producer], whoever's producing the [recording] block, and the director, of course – making sure we're going in the right direction."

Most agents – and actors – have heard of Andy. He has cast such high-profile TV shows as *Life*



Instant chemistry between David Tennant and Catherine Tate back in 2006.



Day one for Karen Gillan and Matt Smith in mid-2009.

on Mars, I'm Alan Partridge, Cutting It, Whitechapel, Upstairs Downstairs, Call the Midwife, Cucumber, Banana, The A Word, and Doctor Foster, and feature films including Bent, Beautiful Thing, Glorious 39, Gemma Bovary, and the upcoming Stan & Ollie. ►

**"We could have cast several people as Bill – but there was something about Pearl that made us all pay attention..."**



◀ "When I was an assistant to Gail, who's a fairly high-profile casting director, if I called from her office, agents knew who we were. Most assistants are the casting directors of the future, and they're the frontline – they're the people answering the phones, contacting actors, sorting out the practicalities of auditioning and casting – so the savvy agents tend to work out who people are quite early on, and at any given time know who's casting what. By the time I went solo, I think most agents knew my name."

Does knowing that an actor's agent is particularly formidable or hard to negotiate with ever affect Andy's casting decisions?

"Well, ha... there are agents that are much more pleasurable to deal with than others, and of course I'd always rather be dealing with them, but ultimately it's my job to deliver the best actors, so I can't be fussy about their agents. I have to deal with difficult people sometimes, but most people are nice to deal with. They want their clients to work, and to do good work. I have to be pretty evenhanded."

Do agents tend to have a pretty solid idea of how much money *Doctor Who* has to offer, or do they often think the show's budget is far more substantial than it actually is?

"You never have enough money, no matter what the budget is, even on productions I've worked on with much more money than *Doctor Who*. When we started in 2004, 2005, there was a perception that *Doctor Who* was a big science-fiction show, a big BBC One show, therefore it was going to have a lot of money, and we had to decide very early on that it was a show that needed to look more expensive than it actually was. It wasn't going to be cheap and hokey – we were aiming for bold, and new, and exciting, which is what we got – but we had to manage the expectations. *Doctor Who* wasn't necessarily going to be an actor's highest earner, but they were going to have a lot of fun on it. That involved establishing rates for a certain kind of role, for a certain kind of actor, which also depends on whether they're known to the public or not, whether they're going to be a draw... Sometimes that makes life a little difficult, but mostly it simplifies it. Particularly these days, as budgets are getting cut right, left and centre, and quite rightly the BBC is pulling in its belt, you've got to be seen to be fair about fees."

"It's a much-loved show that's been around for years," Andy continues, "and I'm meeting young actors now who are saying, 'I used to love watching Chris Eccleston's Doctor when I was a kid!' – which is slightly terrifying. Way to make me feel old! I do, genuinely, still think of that first series as being within the last four or five years. It doesn't feel like 11, 12 years ago to me."

I imagine Andy's life to be a constant stream of actors contacting him asking for work, I tell him. It turns out, I'm not far off.

"We don't discourage actors getting in touch with us directly, because sometimes you can receive a random email from somebody, and they look right for something you're casting, and you'll pull them in. It's a fairly low hit rate from that kind of approach, because we get



First day together: the Doctor and Bill face Daleks in *Friend from the Future*.

## "Pearl has an ability to tap into the humour of the part, without making it an overtly comic performance."

so many of those emails – hundreds a week – and we do look at all of them, but we can't reply to them all. Largely, the actors we cast come from our knowledge of who's out there. A great deal of it's research. I'll dig through the Spotlight website, which gives us access to all of the actors in the country – tens of thousands of them." Founded in 1927, Spotlight – essentially a directory of actors and other performers – is the UK's largest casting resource. It's published in hard copy and ebook form, and it's still the primary resource for casting directors, says Andy. "A lot of casting directors don't even get the books, but I do, because from time to time I quite like to flick through something physical, rather than always being in front of the computer."

"After Spotlight, IMDb [the Internet Movie Database, an online database of films and TV programmes] is the resource we use the most. You want to look at what people have done, and Spotlight isn't always as up-to-date as IMDb. Sometimes I end up on what I call 'the Google maze', where I'll be led by one idea to another – 'This actor was in that series. Let's have a look at who else was' – so not all casting ideas come shooting off the top of your head. It does require quite a bit of work."

Andy has been involved in the casting of every Doctor, companion, and guest star since the 2005 series. How often does he cast a part, and regret it afterwards?

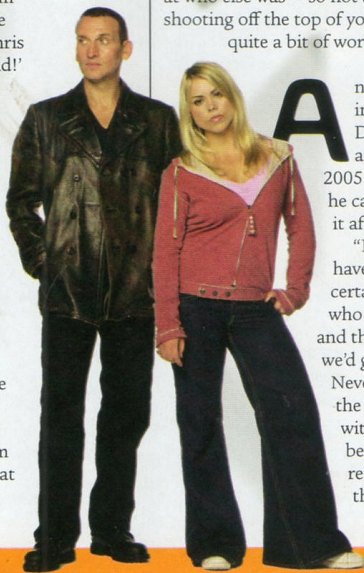
"It's pretty rare, but there have been occasions – I'm certainly not going to say who! – when I've watched and thought, 'Ohh, I wish we'd gone with someone else.' Never, actually, with any of the lead parts – certainly not with any of the regulars – because you've got to be really sure before you go there. But sometimes with

the odd guest part. It's rare, because it's our job to try to get it right the first time. And all of our casting is a collaborative decision. The execs have a say, the producers have a say, the director has a say. We never want to foist an actor on a director, because they're the ones who have to work with them. There's usually a consensus that everybody is happy with."

Of the audition process, Andy says, "It's the thing I admire about actors the most. You can probably count on the fingers of two hands how many job interviews most people go for in their life, but actors have to go sell themselves and what they've got, day in day out. It's often a bigger part of their job than the work they get paid for. I like to foster a quite relaxed and friendly atmosphere, rather than it being too formal, because it's odd enough as it is – it's quite an artificial process – but generally what happens is... for example, with casting Bill, the new companion, I decided who we were going to meet, and Steven wrote three scenes especially for the audition, which we sent out to the candidates ahead of time." One was the scene with the Daleks that became *Friend from the Future*. The other two were the Doctor and Bill's first meeting, and her first sight of the TARDIS interior – both of which will, according to Steven, be used in upcoming episodes.

"We met around 60 to 70 actors on that first round of auditions," says Andy. "We met each individually, one-on-one. They came in to see me and my team, we had a bit of a chat about what they've been up to and about the part – with our limited knowledge, of what was in the scenes. They had as much to go on as we did at that stage, but in fact, for casting the companion, that's quite a positive thing, because you want what the actor themselves brings. Casting, particularly in a role like that, is so informed by who the actor is, where they pitch the comedy, where they pitch the elements of the part that involve slightly darker tones... The three scenes that Steven had written gave them a good workout, and we got an extraordinary variety of takes on Bill. Then I whittled it down to my favourites, and showed something like 20 to Steven and Brian."

Is that hard? How on Earth do you choose?







"It's instinct, really. Because it's so subjective. Everybody has different ideas about what's good. You get used to being able to interpret an audition, even among dozens or hundreds of candidates. But also we film everything, so I'll tend to go back and watch them, hopefully with a fresh eye, to see who comes across well on camera. There are times when you absolutely love what someone does in the room, but then you watch it back and whatever it was doesn't really come across on camera. And vice versa. There will be people who you think did a good job, but then you watch it back and you're *really* pulled in to what they're doing on screen. I'm reluctant to call it 'the x factor', for obvious reasons," he smiles, "but it's that special thing that leading actors have."

"We could have cast several people, really successfully, as Bill, and I'm sure they would have done a fantastic job, but there was something about Pearl that made all of us pay attention. She stood out above some really great candidates. So we invited her in for a second audition, this time with Peter [Capaldi], to read with him, with fuller versions of those scenes – and it became even more apparent that Pearl, out of the five or six that we brought back in, was the one who played off Peter in the most interesting and exciting way. You could see Peter's excitement. He came to life. He was really responsive to Pearl. They had a chemistry. But you just don't know until you get two actors together. It was the same with Matt and Karen: when we got them together, suddenly there was an alchemy that we wouldn't have got if either of them had been paired with another actor."

Does the actor playing the Doctor get a say in who's cast as his companion?

"Peter is generous and professional enough – as have been all the actors who have played the Doctor – to leave it up to us. Quite rightly, had Peter not liked or approved of Pearl, I don't think we'd have dreamed of going through with it, but he's gentlemanly enough to say, 'This is what I think, but you're the guys who have to make the decision,' and happily we were all on the same page about Pearl, so that was a bit of a no-brainer. With the most successful bits of casting that we've done – and I include all of the companions in that – it's always been a unanimous choice."

"Whether she was feeling confident or terrified, I don't quite know, but Pearl, from that first audition, had a kind of confidence about her that wasn't remotely arrogant, and she was playing the part as somebody who didn't know who the Doctor was, and hadn't met him before, and didn't have any expectation, and that's what you need. The companion is the fresh route into the Doctor's world and, particularly in the case of Bill, she's not quite buying what he's selling, at first. Pearl has this sort of boldness, and an ability to tap into the humour of the part without making it an overtly comic performance; without making it remotely sitcom-y. Not to denigrate sitcoms, but that's not what *Doctor Who* is. It's a show that needs drama and peril, with a bit of humour sewn through it, and Pearl steps through those tones deftly. From the word go, she made the part her own. She found things in the part that none of us had envisaged, and she made Bill a rounded person."

How important is it that you *like* the people you cast?

"Well, it's important for a part like Bill," considers Andy, "for it to be somebody who's a team player. You need that with your regular cast, because the hours are long, the preparation time *isn't*, and people have to be flexible and able to think on their feet. Sometimes schedules change because the weather is bad, or because a set isn't ready, or because a location has fallen through, ►



◀ so you need people who will play ball. They don't necessarily have to be your best friend, but they've got to be nice to be around, and we all fell in love with Pearl instantly."

In the TV and film industry at the moment, diversity is, quite rightly, a hot topic. Steven discussed it in our **DWM** 500 interview. "We decided that the new companion was going to be non-white," he told me, "and that was an absolute decision, because we need to do better on that. We just have to. I don't mean we've done terribly – our guest casts are among the most diverse on television, and that's down to Andy being brilliant – but I feel as though I could have done better overall."

"Diversity is a big thing for me," says Andy. "I'm now an ambassador for The Act For Change Project, which is an organisation that campaigns to increase diversity in front of and behind the camera. It's very important – on everything that I work on, not just on *Doctor Who* – to reflect the world that we live in, and I've realised, over the years, that TV *hasn't* necessarily been reflecting the people around me, in the city that I live in, in the country that I live in. If you're not white and middle class, you need to see yourself represented on screen. If we can't do that on a show like *Doctor Who*, then where can we do it? *Doctor Who* is completely unlimited in where it goes – in terms of setting, environment, country, planet, you name it – so it's an extraordinary opportunity to be quite openminded about diversity."

"Sometimes it's conscious, sometimes it isn't," he continues, "just like we weren't consciously looking for a more senior Doctor this time around, but then Peter presented himself as the perfect choice. We *did* consciously want a non-white companion, though, because it was more than time to. Since Freema [Agyeman, who played Martha in the 2007 and 2008 series], we haven't had a non-white companion. It's crucial that TV drama depicts all kinds of people, not just the culture or ethnicity that you're from."

In **DWM** 500, Steven said, "I think I had this baffling idea that if we just threw open each part to everybody, it would all work out in the end. I put my faith, inexplicably, in the free market. I don't know why I of all people would do that! It doesn't work. You can only cast for talent – you've got to cast the best person, every single time – but you've got to gauge *where* you're looking for the talent."

"I agree with Steven on this," persists Andy. "I absolutely always want to cast the best actors, because that's my job, but also I want the show to be interesting, to be attractive to a diverse audience, and to reflect the world that we live in, so I wholeheartedly approved of the decision to 'only audition non-white actresses for the role of Bill. You don't do it for the sake of it; you do it because it's *the right thing to do*. People say, 'Why don't you just cast the best actor for the job?' – and we do – but the vast majority of actors in this country are white, so unless you're conscious about not always going in that direction, you're going to end up with the same kind of cast all the time, and that's not okay. It's important to shake it up, and sometimes that means having a policy on a particular role."

"One thing I think we've always been very good at on *Doctor Who* is giving new actors a chance. Unless you're giving people opportunities, they're not going to get the experience, and we've always had a lot of actors who have never done TV before. It's brilliant when an audience has no expectations



PHOTO: HUW EVANS/REXUSHUTTERSTOCK INSET: HUW JOHNREX/SHUTTERSTOCK

## "Matt Lucas has always been a fan. It's just been a question of waiting for the right part for him."

and meets someone who's fresh, and new, and comes fully formed. I want to continue that, and push it even further. But the area where I haven't pushed things hard enough, I don't think, is disability. That's something that I want to address in the 2017 series, and Steven and Brian are very much on board with that. In his episodes last year, Toby [Whithouse, who scripted *Under the Lake/Before the Flood*] wrote a deaf character, Cass, and it was great to cast Sophie Stone in that role. It's really nice to get a script where a writer has taken these issues on board. It was Toby's idea for Cass to be deaf and for us to specifically look for a deaf actor, and it was the first time I'd done that in the show. Like any minority, the pool isn't huge, but being able to cast someone like Sophie – who I'd worked with before, on a thing I did for ITV called *Marchlands* [2011], and she's a brilliant, powerful actress – shows that there are some very talented disabled actors out there."

Let's talk about the other new regular cast member, Matt Lucas. When Andy cast him as Nardole in last year's Christmas Special, *The Husbands of River Song*, did anyone imagine he'd return for the 2017 series?

"No. We just wanted someone really fun for the part, as it was a Christmas episode. In fact, I was worried that Matt would say no, because I didn't think the part would be big enough for him. Happily, actors tend to see the Christmas episodes slightly differently, because they're much more of an event than your average episode during the run of the series, so Matt said yes. But I had no

idea – I don't think Steven did either, at that stage – that Nardole would be brought back."

So did Steven write Nardole back in hoping that Matt would say yes, or did he wait until Andy had found out whether Matt was even up for returning?

"Steven told me that he'd like Nardole back," explains Andy. "At that point, he wasn't completely sure for how long – on and off, perhaps – or in what way that would manifest itself, because in those early stages, before Steven has written a series, he's brewing his ideas for the story arcs. I called Matt's agent, proposing this as a loose plan, and she spoke to Matt, and word came back that Matt would love to do it. Matt has his own very successful things going on – he's writing his own projects, developing his own stuff – and largely these days he lives in L.A., so he's come back to the UK especially to do this with us. As Steven began writing, he and Matt started talking directly – and I let them get on with it, or it turns into a game of Chinese whispers – and Matt was very happy with what he heard, so here he is, thankfully. It's lovely when someone like Matt comes on board, because he's a fan of the show –"

Yes, Matt was at the press launch for *Rose*, in 2005, I remember.

"He was! That was the first time I met him, actually. I think he's always been a big fan, and it's just been a question of waiting for the right part for him – which is why initially, with Nardole, I was slightly disappointed, if I'm honest, that it wasn't a bigger part. I thought, 'Matt will have fun with it, but what a shame that he's only in the one episode,'



so it's great that Steven wanted to bring him back. At the readthrough for the first block of this series, you could see that Matt was really happy and having a great time, and he got a lot of positive response in the room."

**W**hen I last interviewed Andy, Peter Capaldi was a year off being cast as the Doctor. The actor was still best known as Malcolm Tucker from BBC comedy *The Thick of It*. When it came to replacing Matt Smith, since Andy wasn't consciously looking for a more senior Doctor, I wonder how Peter's name came into the mix?

"When we cast Matt Smith, we genuinely had an open mind about who the Doctor would be – in terms of age, ethnicity, and familiarity to the audience. We didn't feel that we needed to cast an unknown. We didn't feel we needed to cast a young actor. Funnily enough, at that time, we had talked about Peter, but only in a very sort of roundabout way, and I think he was still quite busy on *The Thick of It* back then. He was just an idea that floated through. Lots of ideas float through when you're casting the Doctor. We met a big variety of people – not a vast number, but a very, very varied bunch – and Matt stood out as being the best, the most exciting, the most interesting, the one with the freshest take on the Doctor. That was really nothing to do with his youth. In fact, quite the opposite. Steven had been a little bit reticent about casting someone so young, after David [Tennant]. But Matt was – that famously-documented description of him – 'an old man in a young man's body', and that was what attracted us to him. And his inventiveness. I can't get into who else we approached and who turned us down, but I know there's been a lot in the press about us not having cast a particular kind of actor, and let's just say that doesn't necessarily mean we haven't tried. [In *DWM 500*, Steven confirmed that the part had been offered to a black actor, but the actor in question turned the part down – Ed.] Out of those people who were willing to audition, Matt was the best, and hindsight has shown that he was absolutely the right choice.

"When Matt left, we came back to Peter immediately. I think [Doctor Who writer] Mark Gatiss said something to Steven, and Steven had been thinking it anyway, and I'd been thinking it, so we all came together at the same time and said, 'Peter!' – because he was so different to Matt, and because it felt interesting to cast an older actor. Peter was up for coming in and reading. Similarly to the Bill casting, Steven wrote specific scenes for the audition."

Did you see many other people as well?

"No. It was just Peter."

Did he know that?

"He didn't at the time. I think he would have found that even more of a pressure."

Probably wouldn't have been best for negotiating with agents either...?

"Well, no. But I always want actors to be as comfortable as possible in an audition. There's sometimes a perception of casting directors as the gatekeepers, that we're a hurdle to jump over before an actor can get a job, but I don't get someone in for an audition because I want to see them fail. I want to see them at their best, and hopefully I'm supportive enough in that environment to allow that to happen. It's no different when casting someone like Peter. No matter how experienced you are or how many jobs you've done, you're still feeling under scrutiny at an audition, and possibly you're nervous about it... I mean, Peter was actually brilliant fun in that audition, but it is a peculiar thing to do, to come

round to someone's house – because we did Peter's audition at Steven's house – and audition in their living room. With me playing Clara! It's a very odd situation, but Peter was game. As soon as he left, we all agreed that he'd got the part – that Peter was our Twelfth Doctor."

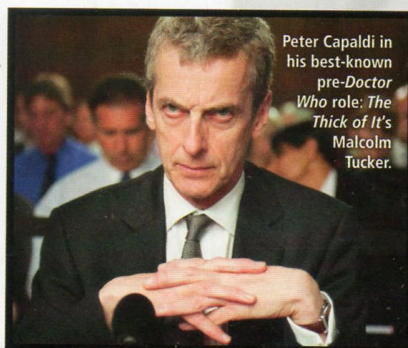
Did you ever worry that his most famous role, when he was cast as the Doctor, was a swearsy government spin-doctor; very much *not* a hero for a whole generation?

"There would have been a time when that might have been quite difficult in terms of PR," acknowledges Andy, "but these days audiences are a little bit more savvy, a little bit more aware that actors are actors, that they're not the people that they playing. And our younger audience shouldn't be watching *The Thick of It* anyway. Hopefully, for kids watching, Peter came fully formed as the Doctor, and they didn't have any preconceptions. Whereas, for the adult audience, I can't deny that we thought there would be an added frisson at seeing Malcolm Tucker as the Doctor! They'd watch him becoming this hero – sometimes antihero – who does have a degree of Malcolm Tucker in him, but without the sweariness."

Peter – or his eyebrows, at least – made his blink-and-you'll-miss-him debut as the Twelfth Doctor in 50th Anniversary Special *The Day of the Doctor*. Elsewhere in this issue, Steven discusses the various versions of the episode that existed back when he hoped Christopher Eccleston would reprise his role as Doctor Number Nine. So how close *did* Andy come to convincing Chris to say yes?

"As it turned out, not very," he admits. "I have to say, it was a bit of a nightmare. At least there was time to sort it out. It was some weeks before we were going to shoot *The Day of the Doctor* that it became clear that it just wasn't going to work with Chris. And that's not unusual. Often we've pencilled someone in for an episode, then something happens and it falls through. It's not unusual for us to have to reassess, and for Steven to have to rewrite to accommodate that, but obviously on a huge episode like that, which was already under such scrutiny, it *felt* like a bigger problem.

"The 50th was a tricky one, mainly because of the logistics of working around people's schedules, trying to get Matt, and David, and Billie [Piper, who played the Moment]... you know, busy, busy people who have other commitments, and whose parts need to be substantial and satisfying. Steven was doing quite a degree of plate-spinning with that brilliant, complex Anniversary Special, making it worth bringing those people back together and, to put it brutally, maximising what we can get out of them. When it became clear that we weren't going to be able to get Chris, it was slightly terrifying, because we knew we had this huge, substantial hole to fill, but there's *always* a solution – and 99.9% of the time the solution turns out to be as exciting as any other possibility.



Peter Capaldi in his best-known pre-Doctor role: *The Thick of It*'s Malcolm Tucker.

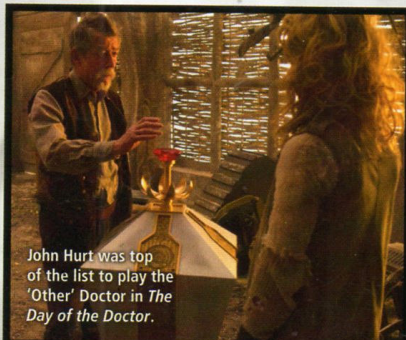
The 50th became something quite different when Steven rewrote it, and incredibly interesting, but of course it was a challenge, because I was thinking, 'Who's going to be big enough to take on the War Doctor? Who's going to have the acting chops, as well as the presence?' It was nerve-racking, because a lot of busy actors are booked up many weeks ahead.

"We were incredibly lucky, because John Hurt was if not my first idea, certainly among my first few, but in a slightly, 'Well, we're never going to get him. He'll be too busy, or it might not be his cup of tea,' sort of way. I had no idea what his attitude to the show was. There are all kinds of reasons why it might not have worked out. But it was such a fascinating part, and very clear how the character goes beyond the episode in terms of the mythology of the show, and he's a very bright man, John, and he could see that – so he said yes, and I could not have been happier. If he'd said no, there would have been another solution, but Lord knows what that would have been. With parts like that, I don't have a list of 50 names where I can go, 'Oh, we can have any one of these'; it's got to be a very particular kind of actor. We were so thrilled that it worked out, and John had a great time doing it."

**F**amously, Tom Baker has said that the role of the Doctor is "actor-proof". It isn't, though, is it?

"Mm, no. I like to think that Tom meant every actor has their own interpretation of the Doctor, rather than any actor *can* play him, which definitely isn't true. It takes a very particular, if quite fluid, set of skills to be able to pull off playing the Doctor. You want to cast someone who's got the charisma and pull of a leading man, but they've got to be a character actor as well. That's what narrows it down massively. There are a lot of fantastic character actors who can play a myriad of parts brilliantly – who can play big parts, big supporting parts, and blow your socks off with their performances – but who don't have the leading man qualities that the Doctor needs. Equally, there are loads of brilliant leading men who don't have that... I don't much like the word 'quirky', but... there's got to be something slightly off-beam about the Doctor, something slightly eccentric and 'other' about him. A conventional, conventionally handsome leading man probably isn't going to work. Most leading men are fascinating actors, but they aren't particularly 'other'.

"That's where we've been successful in all of the Doctors, back in the old days as well: they were all capable of playing huge lead roles, but also they were brilliantly interesting character actors. David is probably the one who straddles both most successfully. He can be Hamlet, and he can be the Doctor, and he can be Benedick in *Much Ado About Nothing*. And Matt is a brilliant, leading theatre actor, and able to work in all kinds of disciplines. ►



John Hurt was top of the list to play the 'Other' Doctor in *The Day of the Doctor*.



◀ Peter, too. They're all leading men who have that quirky, character aspect, and that is quite difficult to find."

How long does Andy reckon we'll have to wait until we get a female Doctor?

"Well, look, anything's possible, and I certainly think it should happen at some point, but that will be a decision for whoever's the showrunner at the time. It'll undeniably be a big decision when it happens, but I'm always game for something new, so I'd relish it. I don't have a clue, off the top of my head, what names I'd put forward, but if I were asked to do it, I'd be very game."

Has it *never* come up before, then?

"It hasn't come up yet. We haven't even auditioned a female for the role. It's not even a conversation I've had. But it's established in the show now for certain that regeneration can happen across genders, so I would like to take that as a sign that it will happen."

Would an audience accept a female Doctor, do you think?

"There will be people who won't like it," considers Andy, "and they'll probably be very vocal about it, but that's their prerogative. However we cast the Doctor, some of the audience won't like it, but that's part of the fun of the show, to kind of get people on side. It'll be our job to prove them wrong. And there will be other people who love the idea, so it'll balance out. I see no reason at all why a female Doctor couldn't work, and it could bring in a new audience. I'd love to make it happen."

**A**s Steven nears the end of his tenure, I wonder how Andy – who worked alongside Steven's predecessor, Russell T Davies, too – has found working with the showrunner. Has it been as close a working relationship with Steven as it was with Russell?

"To be honest, when Russell and Julie [Gardner, executive producer 2005-10] left, I fully expected to go myself," admits Andy. "I thought, 'I've had such a brilliant experience doing this, am I going to feel like I've made a mistake by staying on?' I did really intend to go. But then Steven asked me to stay, and he told me about his ideas for the show – which I really loved, and thought were quite different and would refresh the show, and refresh my experience on the show... Part of the fun of what I do, as a freelancer, is working with different people, having those different experiences, and Russell and Steven are very different as people. But what they have in common is that love for the show, and that desire to get it right. I was inspired by Steven, and I was happy to stay, and it's been great. I've absolutely loved working with him. When he knows his plan for something, Steven is very clear about what he wants. If he's uncertain and wants the liberty to change his mind as he goes along, he's clear about that, too, so I know where I stand."

"When I open a new *Doctor Who* script, I always do so without preconceptions, and with that sense of excitement, that little thrill, that I've had since I started. That's the reason I've been with this show for so long. There have been shows that I've left at much earlier stages than this – because you get a bit in a rut, or you slightly feel like you're repeating yourself – whereas this show has remained as exciting as it always has been, starting each new episode or series. That surprises me, ten years down the line. In fact, it's now 12 years since I started working on *Doctor Who*. That seems incredible."

Composer Murray Gold is the only other member of the production team who has worked



Peter Capaldi and a cosplayer at a world-record-breaking *Doctor Who* event in Mexico, earlier in 2016.

## "*Doctor Who* is a worldwide hit, so I hope that isn't compromised by Brexit, but we just don't know."

on every episode since the show's return in 2005.

"Yeah, just me and Murray. It's extraordinary. It can become a little bit overwhelming if you think about it too closely, quite how many episodes I've done. It's something like 130 now. But then you think about those American shows that do 22 episodes a season and run for seven years... I mean, they're maybe a lot less varied than a show like *Doctor Who*, but it's still an extraordinary number."

How much has the industry itself changed over the past 12 years? Is casting *Doctor Who* in 2016 much different to casting it in 2004?

"It's much more rigid financially. We have to be much more careful about money than we did back then. And everything's a lot quicker, because everything is more electronically ased. You can get decisions made more quickly. Or if I want to audition actors who are out of the country or away filming, I can get them to put themselves on tape. If we like what we see, we can wait for them to return, or even, if we think they're brilliant, cast them just based on their tapes. In some ways, that's liberated us, but also it's made life slightly more manic, because you're dealing with stuff flying at you from all quarters."

How does Andy – who voted Remain in the recent UK referendum on the country's membership of the European Union – think 'Brexit' might affect the industry?

"Apart from personally being really depressed about it? Um, it's hard to say. It's worrying in terms of investment, because as time goes on and the threat to the licence fee continues, all broadcasters and producers, not just the BBC, face the need for investment from elsewhere. A lot of shows that I work on rely on a bit of money from France, maybe a bit from Germany, and that's bound to be affected by us leaving the EU. Whether those

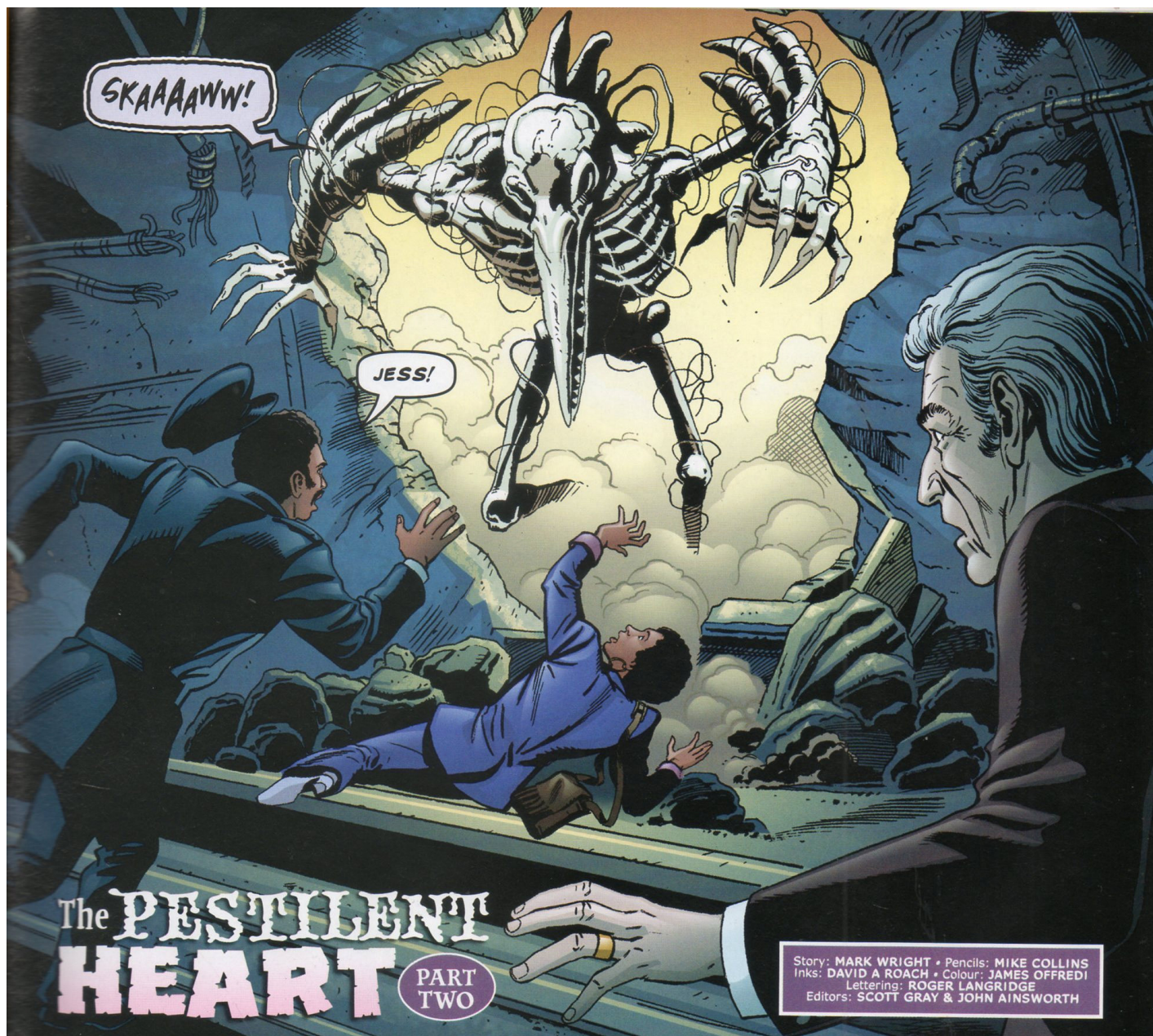
funds will be replaced by money from elsewhere remains to be seen. It's as uncertain now as what they're going to do about the farmers' subsidies disappearing. Who knows? I've already heard of films that have folded –"

What, already? In the few days, at the time of our interview, since the referendum?

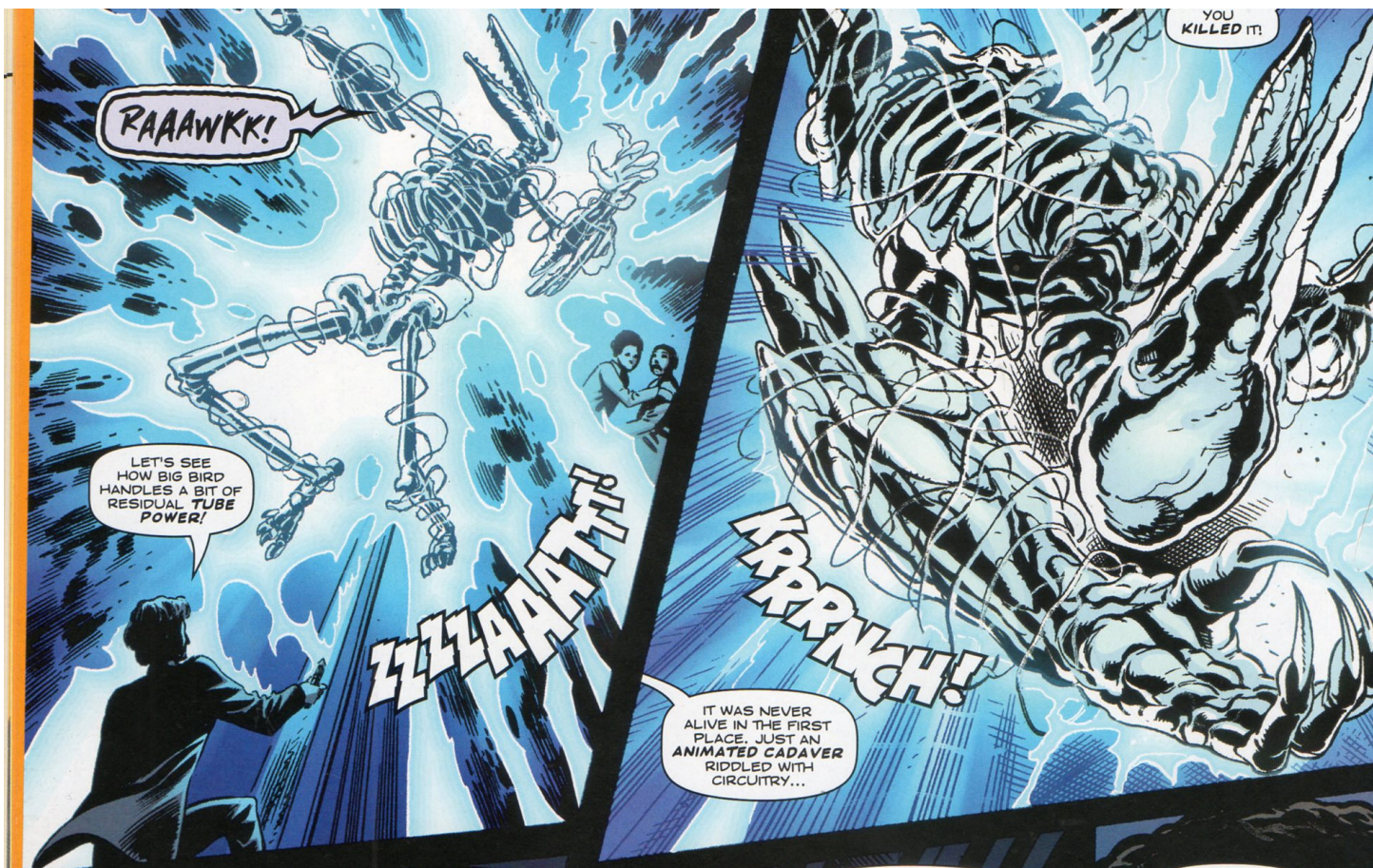
"Yeah, because the money has disappeared. It's the uncertainty. Until we know where we're going with Brexit, it's very hard for people to invest. It depends how long this period of uncertainty lasts. Over the past few years, *Doctor Who* has become a lot more popular abroad, and in some quite unexpected places, so I hope that isn't compromised by Brexit, but we just don't know."

"Of course, *Doctor Who* isn't just a hit in EU countries. It's a worldwide success. I've got a Brazilian friend who's very aware that *Doctor Who* is now a thing. And Peter was asked to go to Mexico earlier this year, to launch the show there, and they were turning up in their droves. And I've got an American friend [Jennifer Euston] who's the casting director on *Orange Is the New Black* [Netflix, 2013-present], who's a massive *Doctor Who* fan. When she was over here, I took her to the theatre to meet David Tennant – and she was starstruck! This is somebody who works with much more famous people than I do. She's always been a fan of *Doctor Who*, but it used to be something that only a few people she knew had ever heard of. Now, in the States, *Doctor Who* is much bigger than it was four or five years ago. It's in the American consciousness, and that's really nice to see. You do think, 'How will this little show that I work on translate elsewhere, with its essential Britishness?' But it's adored, because of the universal themes that it explores. And the production values. And the incredible scripts. And hopefully, of course, the great casting." **DWM**









RAAAWKK!

LET'S SEE  
HOW BIG BIRD  
HANDLES A BIT OF  
RESIDUAL TUBE  
POWER!

ZZZZAAATTT!

YOU  
KILLED IT!

KRRNCH!

IT WAS NEVER  
ALIVE IN THE FIRST  
PLACE. JUST AN  
ANIMATED CADAVER  
RIDDLED WITH  
CIRCUITRY...



QUESTIONS:  
WHAT ARE YOU,  
AND WHY ARE  
YOU HERE?

DAD,  
ARE YOU  
OKAY?!

I'M... FINE...  
PUMPKIN... STOP...  
STOP FRETTING...

SOME KIND  
OF CYBORG? HAVEN'T  
HAD A GOOD CYBORG  
FOR CENTURIES...

DOCTOR,  
COME ON! MY  
DAD NEEDS  
HELP!

AND  
I NEED TO  
THINK...

HEY! LISTEN!  
MY DAD IS HURT!  
WE NEED THE  
POLICE, WE NEED AN  
AMBULANCE AND  
WE NEED THEM  
NOW!

















SORRY, SIR. STATION'S CLOSED.

IT'S ALL RIGHT, SON, I'M INSPECTOR MORSE. EVENIN', ALL!

OH CRIPES, SORRY, SIR! I DIDN'T...

THINK NOTHING OF IT, LAD. NOW, I'M RELYING ON YOU TO KEEP EVERYBODY AWAY FROM THE INCIDENT SITE. GOT IT?

YES, SIR! GOT IT!

THIS GOES A LONG WAY BACK.

WHO ARE YOU, MY BEAKY FRIEND? DON'T RECOGNISE YOUR SPECIES. UNDENIABLY AVIAN.

I DON'T THINK HE'S GOING TO REPLY.

NEVER TRUST APPEARANCES.

WHAT'S THIS...?

WOW!

AH! IT'S A TELEPATHIC NODE -- A MENTAL DATA PORT. THE ULTIMATE SYNCHER-UPPER.

THAT'S WILD! WHAT DOES IT DO?

VREEE!







NOW IN GEO-STATIONARY  
ORBIT OF THE PLANET TERRA.

CIVILISATION  
DATA?

DOMINANT SPECIES:  
HUMAN. CIVILISATION  
LEVEL: 2. PRIMITIVE  
BUT DEVELOPING.  
UPLOADING  
BIOLOGICAL FOOTPRINT  
TO DNA-CLOCK.

COME  
AGAIN?

SOME KIND OF **BIOLOGICAL  
RESEQUENCER?** CLEVER  
STUFF.

THEY'LL NEVER FIND  
ME HERE. BEGIN LANDING  
PROTOCOLS AND ENGAGE  
DNA RESEQUENCING.

CONFIRMED.

ZZZZZZ

THAT'S  
HORRIBLE!

HORRIBLE?  
IT'S BRILLIANT!  
AND I'M STARTING  
TO SEE...

AAARGHH!!

ZZZZMMMMM!!!

YES!  
MOAN'NA'S  
HAD A MAKE-  
OVER!

THIS IS  
GETTING REALLY  
TRIPPY NOW...

SO THIS  
GUY'S GONE ON THE RUN  
FROM HIS OWN PEOPLE  
CHANGED HIS APPEARANCE  
AND HIDDEN AWAY ON EARTH  
IN OLDE WORLDE TIMES?  
THAT'S NUTS!

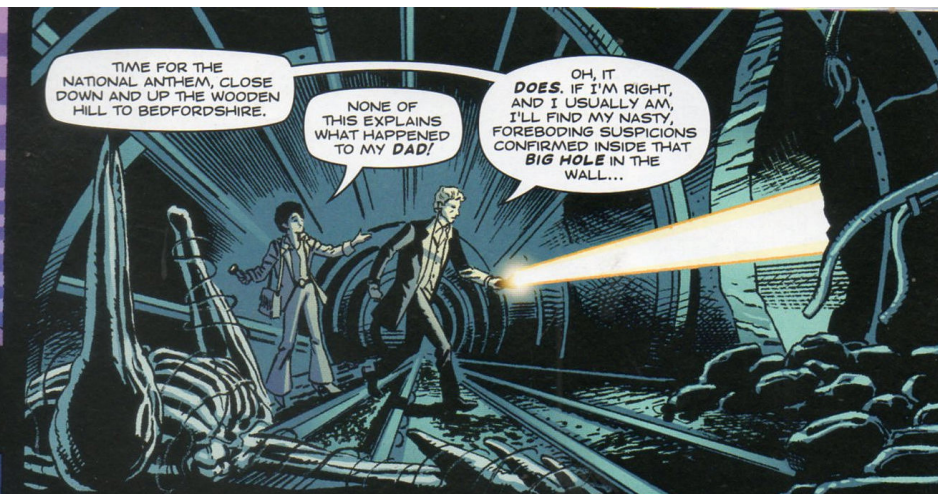
OH, IT'S  
MORE COMMON  
THAN YOU MIGHT  
THINK...





UH-OH.  
BACK TO THE  
TEST CARD  
AGAIN.

ODD -- THE  
DATA LOG SUDDENLY  
**CUTS OUT**. THAT'S IT.



TIME FOR THE  
NATIONAL ANTHEM, CLOSE  
DOWN AND UP THE WOODEN  
HILL TO BEDFORDSHIRE.

NONE OF  
THIS EXPLAINS  
WHAT HAPPENED  
TO MY **DAD!**

OH, IT  
**DOES**. IF I'M RIGHT,  
AND I USUALLY AM,  
I'LL FIND MY NASTY,  
FOREBODING SUSPICIONS  
CONFIRMED INSIDE THAT  
**BIG HOLE** IN THE  
WALL...



I'M GUESSING  
THIS ISN'T YOUR **FIRST**  
BIG DARK HOLE IN THE  
GROUND?

I'D BE  
LYING IF I SAID  
YES. WATCH  
THE GROUND.  
IT'S --



**GAH!**  
I HATE  
SKULLS!

I WOULDN'T  
LOOK DOWN  
**HERE** THEN.



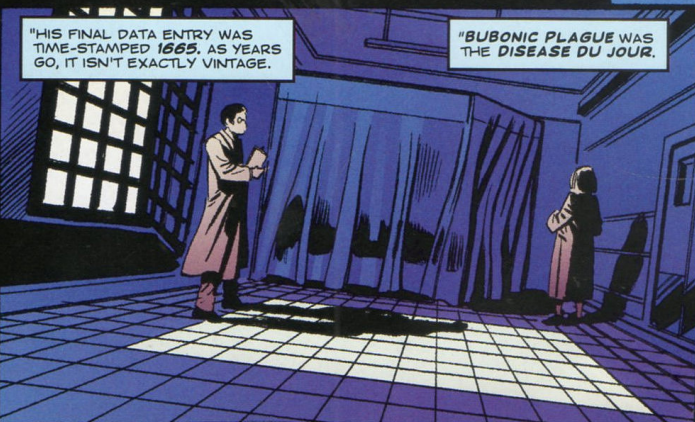
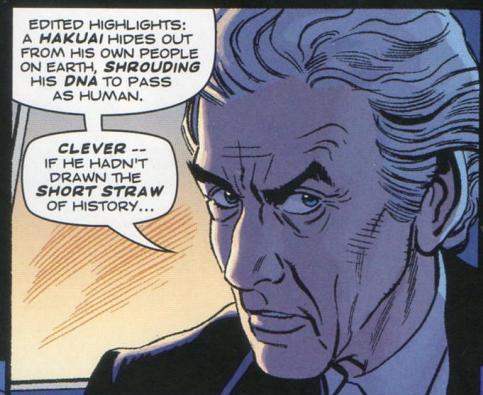
**UGH!**  
THAT'S...  
THAT'S JUST  
HORRIBLE.

YES.

SOMETIMES  
I HATE BEING RIGHT  
ALL THE TIME...

THIS IS A  
**PLAGUE PIT**.  
BACK TO THE  
HOSPITAL.  
**NOW!**





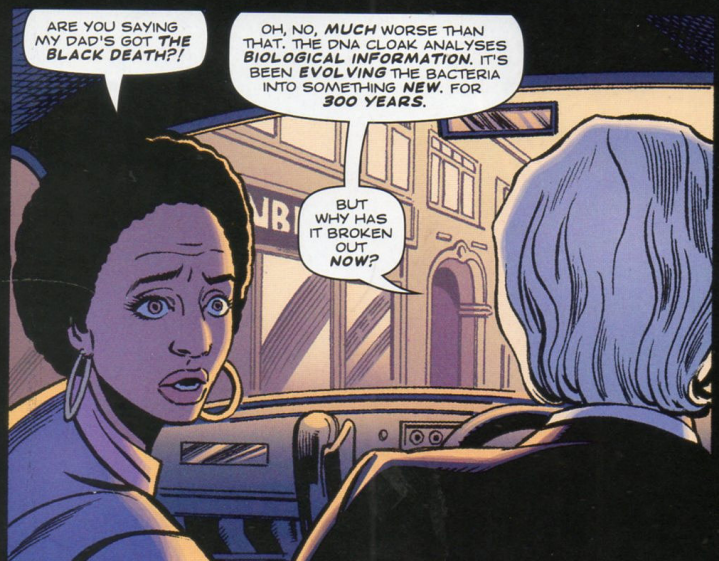




"HE'S DUMPED INTO A PLAGUE PIT AND SEALED UP WITH ALL THE OTHER VICTIMS."

"AND THE BUBONIC BACTERIA."

MUST...  
DIVIDE...



ARE YOU SAYING  
MY DAD'S GOT **THE  
BLACK DEATH**?

OH, NO, **MUCH** WORSE THAN  
THAT. THE DNA CLOAK ANALYSES  
**BIOLOGICAL INFORMATION**. IT'S  
BEEN **EVOLVING** THE BACTERIA  
INTO SOMETHING **NEW**. FOR  
**300 YEARS**.

BUT  
WHY HAS  
IT BROKEN  
OUT  
NOW?



THE **VICTORIA  
LINE EXTENSION**  
TO **BRIXTON** ONLY  
OPENED LAST  
YEAR...

AH! SOME  
**PUDDING BRAIN**  
PUT IT STRAIGHT  
NEXT TO THE PLAGUE  
PIT. THE TUBE  
VIBRATIONS MUST  
HAVE WOKEN THE  
CLOAK UP...



DEVINA, **SWEETHEART**,  
MAYBE YOU SHOULD GO  
HOME... LOOK AFTER MAX.  
GET SOME KIP.

NO. MAXWELL IS WITH  
A NEIGHBOUR. I'M NOT  
LEAVING LLOYD.

I'LL  
**NEVER**  
LEAVE  
HIM.



MUM!

JESSICA!  
THANK THE  
LORD!

BOTH OF YOU,  
**BACK AWAY FROM  
THE BED!**



DEVINA...  
HELP M--  
**AAAAARRGH!**

**WE'RE TOO  
LATE!**





NEXT: SACRIFICE IN THE SKY!



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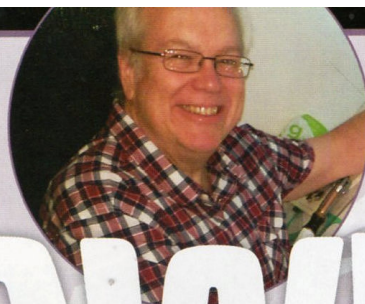
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**DWM** comic artist Mike Collins reveals the secrets of his work storyboarding TV *Doctor Who*!

INTERVIEW BY **SIMON GUERRIER**

# QUICK DRAW!



**S**unrise over Gallifrey. Then: a gun falls to the floor. Then: two feet, marching to the right. Finally, a confrontation: a bald man in robes faces down the Doctor, while troops in armour look on.

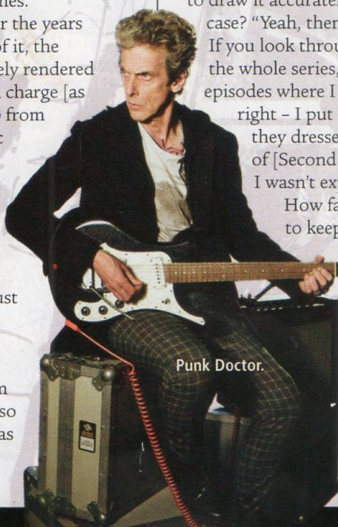
**DWM** is admiring the dynamic storyboards from last year's series finale, *Hell Bent*. There are four panels here, making up scene 23, page 1. They're the work of artist Mike Collins, who has a long association with the TV show – and with **DWM** itself.

But before we get to that, there's something striking about that last image, and the man in the robes. The fact he's bald means these sketches were done quite late in the day, when the production team knew that President Rassilon would be played by actor Donald Sumpter – and not, as in Rassilon's last appearance in 2010, by the not-bald Timothy Dalton.

"Yes," says Mike Collins. "I was having a meeting with [director] Rachel Talalay, going through that sequence set outside the farmhouse. While we were talking, she had a phonecall to say that Donald Sumpter had signed to play Rassilon. So I knew from that moment, actually during that meeting as she was explaining what she wanted me to draw."

On a programme like *Doctor Who*, full of complex sequences, special effects and all made very quickly, storyboards are vital to help the cast and crew understand how scenes will look and feel. Given the limited time, does it help that Mike has a long association with *Doctor Who*, and so knows, for example, the way Gallifrey and Time Lords have been shown before?

"Yeah," he says – then considers for a moment. "But that can trip you up sometimes. Obviously, what they've done over the years is to extend and finesse the look of it, the same broad strokes but really nicely rendered up. When Russell T Davies was in charge [as executive producer on *Doctor Who* from 2005 to 2010], there was fantastic design work done with Gallifrey, and I was very beholden to that when I came to do my drawings last year. At that point, I hadn't seen any design sketches of the way the High Council was going to look in the new episode. So I just extrapolated that the high collars might be back. I thought, 'I'll put them in the storyboards, and if they're not used it's not a problem – it's just a reference.' They were, so I was slightly relieved. But that was me simply guessing."



Punk Doctor.



How much guesswork is involved generally? "A lot depends on the timing, on what stage they're at with the episode," he continues. "It could be that things have been designed for the episode and I can use that as reference. On [2015 episode] *Under the Lake*, the design for the undersea suits arrived during the meeting I was having with the director, Daniel [O'Hara]. I was given copies of that for the scene I was doing with Pritchard – the guy that gets blasted out into the water. For the opening of *The Girl Who Died*, the spacesuit that Clara is wearing had already been in the show so I was able to draw it accurately." But that's not always the case? "Yeah, then for the most part I guess. If you look through my storyboards for the whole series, I think there are only two episodes where I get the Doctor's costume right – I put him in his full suit, but they dressed him as a punk version of [Second Doctor] Patrick Troughton. I wasn't expecting that!"

How fast does Mike need to work to keep up with the production?

"I have to do 20 frames of storyboard a day.

That's the equivalent of a couple of pages of comics artwork. Obviously, it's not as rendered – as detailed – as comics art, but you've got to get the information across very dynamically.

You work very fast. You go from a meeting with the director where you'll sketch while you're sat there talking, then scurry back to the studio and start drawing it all up. Obviously, they want things through in the next day or so. And there's a constant back and forth as well, because no scripts are set in stone. Quite often, things will come up, technical issues that change the script as they're making it. Or certain character beats aren't right, so they get revised and I have to draw new storyboards. You can end up with three versions of the same sequence, and I have to turn them round very fast because with that happening it all gets close to the actual recording."

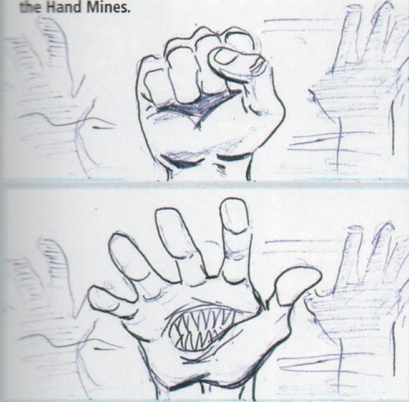
"On the last Christmas Special [*The Husbands of River Song*], the director, Douglas [Mackinnon], had an idea for the way a certain scene should play but it was hard making it clear to everyone else on the crew. So even though I'd technically finished work on the show a couple of weeks before, he came to me and said, 'Just come in, sit in the corner, and draw this up so people can see what I want.' So I was there for the episode, drawing extra bits and pieces as he asked for them to show to the camera people. Alex Kingston [who played River Song] would wander round to look over my shoulder and see what was coming up!"

But it also helps if Mike is working on designs as early as possible – even before he has a completed script. "I did a little bit of initial design work for the Christmas Special, on the giant robot suit. That's because when me and Douglas first met up, we didn't have a full draft of the script, only the first few scenes. He said, 'I want some ideas to take to a meeting, can you sketch this robot and the crashed spaceship?' He wanted me to work out the opening sequence, where we track down from the snow to the TARDIS in the little street and the Doctor pokes his head out the door with his





The designs for the Hand Mines.



antlers on? I drew those things as I sat there with him, following what Steven Moffat put in those first pages."

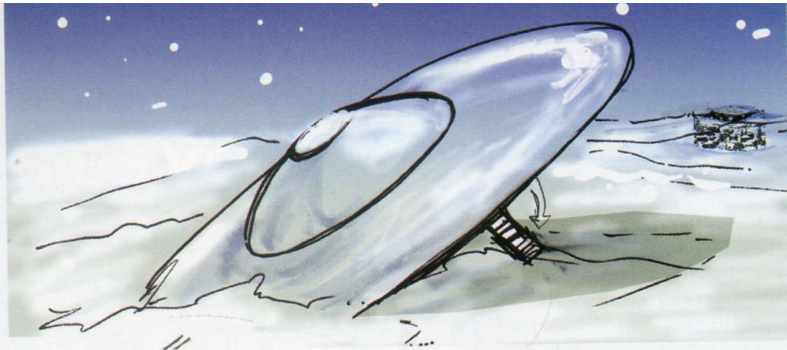
In that case, can the costume and production design teams take their lead from Mike's early sketches? "I don't think so," he says. "That's another department's job. I do pictures for a director to take to meetings, where he'll say 'I think it will work like this.' But all I'm doing as the storyboard artist is visualising what's in the director's head. It's not me coming up with designs or ideas, but being used as a channel, a medium, for the director."

Yet Mike's storyboards can make the team reconsider what they're doing. "An interesting one was in [2015 series opener] *The Magician's Apprentice* where you had the hands coming out of the ground - the hand mines, with eyes in the palms. That was just a brilliant concept. But in Steven's original script, when the hands turned to look at Davros, they clamped shut, opened again and now had loads of teeth. Then they saw my storyboards for that sequence and went, 'No, we're not doing that! That's just horrible! We'll just leave it at the eyes - they're scary enough.' When you visualise something it can take it up a stage. It can show you you're going too far."

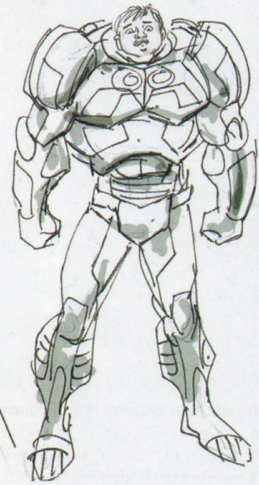
**A**nother influence on the look of *The Magician's Apprentice* was the 1960s comic strip, *The Daleks*, originally published in the comic TV21. "Yes," says Mike. "The Dalek city has that kind of feel to it - all the colour and scale - which is great. That sequence with the Dalek control room and all the different types of Daleks all there in that big set, there's no way the 70s show could have attempted that. It was brilliant to see that being filmed."

The look of Gallifrey on TV these days also owes a debt to comic-style artwork. The great citadel inside a glass bubble that we've seen since *The Sound of Drums* (2007) was inspired by the image used on DWM's news page, *Gallifrey Guardian*, from Issue 50. "Yeah," agrees Mike. "Because the

Gallifrey as seen in 2007's *The Sound of Drums*.



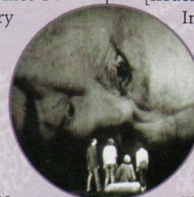
Designs for the 2015 Christmas Special, *The Husbands of River Song*.



**"Director Douglas Mackinnon said, 'I want some ideas to take to a meeting, can you sketch this robot and crashed spaceship?'"**

TV show before that had never really established what things looked like from outside. When I was drawing Gallifrey, I used all those sorts of references."

Mike clearly knows his *Doctor Who*. "Oh, it's deep in my DNA," he says. "*Doctor Who* is the first TV show I ever watched. My earliest memory of it is from when I was about two or three - which made me think this was a made-up memory. But I remember us having a very old TV screen up in the air, almost like the top of a grandfather clock. Obviously, when you're two or three, anything up in the air is quite a way. And I remember on the screen an old man lying on his side, with tiny people walking past his face. That moment stuck with me for years and years. I thought it was one of those weird childhood memories or dream things. Then I found out it's from [1964 *Doctor Who* story] *Planet of Giants*."

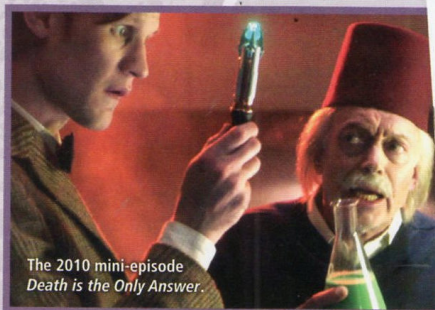


By the 1980s, Mike was working in comics, and in January 1987 he made his debut on the comic strip in this magazine - as a writer. "Yeah, I wrote a couple of stories - *Profits of Doom!* [Issues 120 to 122, for the Sixth Doctor] and *Claws of the Klathi!* [Issues 136 to 138, for the Seventh Doctor]."

In 1991, he illustrated the Cyberman story *The Good Soldier* [Issues 175 to 178].

"That was meant to be my first of a run but at the same time, I'd been doing work for Marvel and DC in the States, and a project with DC suddenly got green lit. As I had to write and draw that, I hadn't enough time to carry on with *Doctor Who*. I managed to schedule things so I could finish *The Good Soldier*, which was a fabulous story, one I really didn't want to let go. Then I went exclusive to DC, and worked for the next decade pretty much solidly on various superhero properties, plus related animation storyboarding and design work."





The 2010 mini-episode  
*Death is the Only Answer*.

So how, in 2003, did he return to *Doctor Who*? "My inker on a lot of those projects in the US – and my sometime studio-mate – was David Roach, who through all that time was the regular inker on the *Doctor Who Magazine* strip. He mentioned that there was someone looking to do a football strip and asked if I would be interested in drawing it. I agreed, blissfully unaware that it'd be a *Doctor Who* football strip!"

This was for the Eighth Doctor story *Doctor Who and the Nightmare Game* [Issues 330 to 332], set in the 1970s. "I think Clayton [Hickman, then *DWM* editor] was a fan of my work on *The Good Soldier* and figured I could do good period art."

Clayton asked Mike back for another period story, *The Love Invasion* [Issues 355 to 357], which was also the first strip to feature the Ninth Doctor. Mike ended up providing artwork for the whole run of Ninth Doctor strips in *DWM*, and has continued to draw – and sometimes write for – the *DWM* comic strip on and off ever since. He's also illustrated two graphic novels starring the Eleventh Doctor and the Daleks, as well as other *Doctor Who* comics and a range of artwork for *Doctor Who* merchandise.

"I do a lot of work for the BBC merchandising arm, which is in the style of a 70s Marvel comic book. I get paid to provide figure shots, backgrounds and props and then the ad agency and BBC puts those together into images. So I have people coming up to me at conventions wearing t-shirts which have my version of Tom Baker in front of a TARDIS I drew, in front of an alien background I also did – but I've never seen that image before. Actually, that's quite a buzz: seeing something for the first time and thinking, 'I drew that!' I did some artwork for the *Doctor Who Experience* [the permanent exhibition in Cardiff], and I've seen people wearing t-shirts with that stuff, too. It's great."

So how did this work lead to Mike storyboarding the TV show? "I've storyboarded for almost as long as I've drawn comics, although mostly in animation," he explains. "Then Gary Russell [ex-*DWM* editor and former script editor on *Doctor Who*] put me forward to [BBC Three making-of



1991 comic strip  
*The Good Soldier*.



## "If I'm told, 'We can't afford that', the director may say, 'Put it on the boards and we'll see if we can push it through.'"

programme] *Doctor Who Confidential*, which was recording a special mini-episode written by school children where the Doctor meets Albert Einstein." This was *Death is the Only Answer*, first broadcast in October 2011. "I hoped doing storyboards for that would lead to more but nothing happened – the production team had their regular people for that. Then, out of the blue in 2014, fellow comics artist and storyboarder Andrew Wildman got in touch to say he'd had to turn down an episode of *Doctor Who* and had recommended me. They needed someone immediately and my studio is a 20-minute walk from the BBC in Cardiff. Geography is my friend."

In 2014, Mike provided storyboards for the episodes *Flatline*, *In the Forest of the Night*, *Dark Water* and *Death in Heaven*, and then for all of the 2015 series, and has also been working on BBC Three's new *Doctor Who* spin-off drama *Class*.

"One of the things about me coming from comics into storyboarding is that my instincts are always to go bigger," he says. "That happened on the first one I did, *Flatline*. Originally, the hand coming out of the TARDIS and walking it along the train track was only a couple of beats. But when I sent the boards in they said, 'You know, we

need more of this.' So they wrote a whole extra bit, knowing how it would look."

Does that sort of thing happen a lot? "Sometimes I get told, 'We can't afford that.' And sometimes the director will go, 'Put it on the boards and we'll see if we can push it through.' But it's not just me: it was the same with Andy Wildman before me. I think it's because we're from comics."

"When I first worked on *Doctor Who* comics in the 80s," he continues, "[then *DWM* editor] John Freeman said we should try to do things the TV show never could – stuff that was too big in scale and expensive and just not possible to put on screen. But a lot of that stuff is now possible. The scope of the show has got bigger visually. It doesn't feel like a TV show any more; its part of that new wave of television that feels more like big-budget film. TV is cheaper to make because you're not worried about the cost of the actual film stock, and you can do special effects more effectively. So just look at what we get on the screen."

"The strength *Doctor Who* always had was that the ideas were magnificent, and on a scale that no other show was doing. They were always outrageous ideas. Now we can visualise them, too, the way the comic strip always has. An episode like *In the Forest of the Night* is a story we'd once only have done as a comic strip. The mad scale of it – with Trafalgar Square but in the midst of a forest... We can push for that."

Is he saying that the TV show aims to emulate the *DWM* comic strip? Mike laughs. "The TV show can almost do more than the comic now, which is a perverse way of looking at it. They're sort of in competition – who can do the wildest, maddest thing?"

So which does Mike prefer, working on the comic strip or the TV show? "That's the point. I'd never have believed it when I started out, but it's now all the same thing." **DWM**



2005 comic strip  
*The Love Invasion*.



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MICHAEL

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The **TIME TEAM**

The continuing mission to watch all 826 episodes of *Doctor Who*, in order from the start...

**THIS ISSUE** Episode 763 – **AMY'S CHOICE**

# Sweet Dreams?

Is Amy living with Rory in Leadworth, or is she still travelling with the Doctor in the TARDIS? Which is the dream and which is reality? It's Amy's choice...

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**



my's pregnant?!" gasps Emma, at the sight of the Doctor's companion with a mahooosive baby bump, tucking into a bowl of cake mix. "That was an unexpected leap ahead! Did the Doctor accidentally leave them

behind for a few years again?"

"Amy shouldn't be eating batter in her condition," tuts Michael, shaking his head. "There's raw eggs in that. If this turns out to be a story in which 'Amy's Choice' is between two worlds, one of which is real and the other a dream, that fact alone means this is almost certainly the dream."

The other members of the Time Team completely ignore him, because they've caught sight of possibly the most terrifying thing in the entire history of *Doctor Who* so far.

"Gosh, is that a rat on the back of Rory's head?" says Emma of the horrendous ponytail he's sporting, as he cycles up to the door of an idyllic country cottage.

Amy and Rory's domestic bliss is rudely interrupted by a familiar wheezing, groaning sound. It's the Doctor, in their front garden, trampling over their blooms.

"A wee reunion!" says Chris. "Although weren't we all together and adventuring just last week?" he adds, puzzled. Time has indeed passed. Amy and Rory are settled back in Leadworth, married, and expecting a new arrival. Things aren't quite right, though.

"A very empty village," notes Will. "Another *Android Invasion*?" he wonders, as the Doctor and his friends wander through the empty streets...

"Upper Leadworth?" says Michael, raising an eyebrow. "Nice way to cover up the fact that it's clearly a completely different village."

After a brisk walk through the village, Amy's knackered, so she and the others park themselves on a handy bench. They soon realise that they're all unusually tired, and start to nod off. Birds tweet, the world spins a bit, and the three of them are back in the TARDIS, looking much more like how we left them in Venice.

"Brilliant transition to the TARDIS and the 'proper'

timeline," says Emma, relieved. "For a minute there I thought we were going to have a story about the pressures of forgoing adventure for the realities of responsibility."

"I was ready to get angry that we cut to Amy and Rory five years after their time with the Doctor," agrees Michael, "so the reveal that they're in the TARDIS as well is very interesting."

Amy checks her stomach, and there's definitely no baby. More importantly, Rory is minus his ponytail. The Doctor reckons it's all been one big nightmare. "His smirk as the titles roll... he's like a puppy! A puppy with Yoda's brain," says Chris, delighted.

"Surely this is the real scenario, then?" asks Will. "Because they were only bouncing around in Venice last week and hadn't even got married yet." Time will tell, Will.

"Colour me intrigued by Simon Nye's name as the writer on this," says Michael, wondering what the writer of mega-sitcom *Men Behaving Badly* might bring to the show.

"His brother ran a burger place in my home town," says Will, focusing on what's really important, as ever.

"Can we just take a second to admire the gorgeous lighting?" says Chris, as our heroes valiantly battle through a load of exposition. "The ship has never looked so mysterious," he adds, cheerfully ignoring that it looks all dark and interesting because it's dead.

"Great use of

the birdsong as an indication that they're switching between timelines," says Emma, as our heroes nod off and find themselves back in Upper Leadworth.

"That and the wibbly-wobbly sound effects make the transitions feel creepy as all hell," agrees Chris. As the Doctor, Amy and Rory try to work out whether the Leadworth they're in is even a real place, they spot some people looking down on them from an old folk's home.

"Sinister elderly people – what an appropriately British malevolence," says Emma, gleefully.

"Like razor blades in scones or a pot of poisonous Earl Grey," Chris grins. "You would make an excellent *Miss Marple* villain," he says. Emma beams, proudly.

"When I was a kid, I always found old people's homes creepy," says Will, as the Doctor and his friend make their way inside. And who can blame him. This lot are seriously spooky. One of them is even knitting a jumper. Terrifying, eh?

The sound of birdsong fills the air once again, and the trio are back in the TARDIS. But they're not alone, and the newcomer is dressed in a snazzier version of the Doctor's rig-out.

"Toby Jones! And he's got his own bow-tie and tweed!" gasps Will. "I love him," gushes Michael. "Such a great, creative actor."

The interloper declares himself the Dream Lord, and he wastes no time in telling the TARDIS crew what's going on. Two worlds, deadly danger in both, but only one is real. "Nice of the Dream Lord to lay out the parameters of the story for everyone.

More villains should do that," says Michael.

Whoever this Dream Lord is, he doesn't seem to have a particularly high opinion of the Doctor – and Will loves it!

"I'm really enjoying the Dream Lord's put-downs to the Doctor," he chuckles. "And now he's back in Leadworth with them all, he has even more good lines. This is already a cracking script."

Mrs Poggitt – one of the ladies from the old people's home – is on the loose, and she doesn't quite seem herself. "Having the elderly







as the source of evil sits nicely alongside Amy and Rory's predicament, as if getting old in itself is the monster," says Emma.

No time to find out what's happening, though – more birdsong and we're all back in the TARDIS.

"Oh, now Amy and Rory are having an argument," says Will, as Rory finally tackles Amy about that whole running-off-with-another-man thing. "I hope this isn't going to become a thing," he adds, wearily.

"Amy and Rory haven't entirely worked through their issues yet," says Michael. "This is clearly not that long after last week's episode."

"It's interesting that Upper Leadworth is Rory's ideal life," notes Chris. "The TARDIS is the Doctor's, and Amy is undecided between the two. Maybe that's Amy's Choice?" he wonders.

The Doctor attempts to sort the whole 'powerless TARDIS' thing by cobbling together a device from bits he's got lying around.

"What does the gold egg whisk do?" wonders Michael. "Scramble Cyber eggs?"

Will has another theory. "Maybe Mel got carried away with the Space-Argos catalogue once?"

The Doctor works out why it's so freezing in the TARDIS – they're spinning around a cold star. In fact, they'll crash into it in 14 minutes, which is pretty inconvenient really. Or it would be, if they weren't certain to freeze to death long before that.

"How can the Doctor both identify a cold star and say he doesn't know what it is?" wonders Will.

Back in Leadworth, a pack of marauding OAPs appears over the horizon. Amy and Rory know them all, but it's clear they're not as sweet as they once were.

"Old people with scary eyes in their mouths!" gasps an incredulous Michael. "But then Rory

has to make a dirty joke about it. That's a bit inappropriate. Would that really be your first thought in that situation?"

The pensioners are, of course, actually possessed by aliens.

## "Sinister elderly people - what an appropriately British malevolence!"

EMMA

"The Eknodines are a fun spin on the old symbiont-and-host monster, with a dash of shambling zombie thrown in," says Emma.

Chris is just caught up in the drama. "Killer pensioners!" he whoops, as the oldies run amok. "This shouldn't be quite as menacing as it is."

With the Doctor elsewhere, confronting the Dream Lord, Amy and Rory find themselves driven back to their cottage, which is soon besieged by murderous OAPs.

"Whacking the old lady with a chunk of wood does split me down the middle – I don't know whether to laugh or frown," says Chris, desperately trying to suppress a giggle.

It's getting very frosty in the TARDIS – and not just temperature-wise.

"I don't think the Doctor should be competing with Rory for Amy's attentions," says Michael. "He certainly shouldn't be making references to his 'other parts'."

"I'm with you," says Emma. "I like passionate, emotionally turbulent-in-love Doctor, not sticky sex-bits Doctor."

In Leadworth, the oldsters are smashing their way in to the Pond cottage.

"It's hard to get totally involved in the story, when the whole point of it is that you're not sure which is the reality," moans Michael. "Instead of feeling divided, I'm just distanced."

Emma disagrees. "It's all about the core thread underlying both stories," she insists. "It's 'Should you grow up, and does growing up mean you can't take certain emotions and relationships with you?'"

They're forced back into their baby's nursery.

"Rory's done a smashing job on the baby's room," says Chris, admiring the decor. "Unless this is all a dream. In which case he's got great plans for a future baby room."

"Great stuff from Arthur Darvill in that baby's bedroom scene," says Will. "Everything is conveyed physically."

"I want to like Rory, I really do," says Emma, "but he's so insipid and... well, boring. Who wouldn't want to travel through space and time with his fiancée?!"

Meanwhile, the TARDIS moves ever-closer to the cold star.

"The frozen sun is a beautiful contradiction," says Emma.

"That shot of the TARDIS in space reminds me of the cover of *The Keys of Marinus* novelisation," sighs Michael.

The Doctor and Rory are now frozen stiff, leaving Amy alone to deal with the dastardly Dream Lord – who is being quite inappropriate.

"No Sexy Dream Lord-ness! You're no Jackie Tyler," splutters Michael, as the Dream Lord flounces onto screen in an outfit that leaves oh-so-little to the imagination.

"Put away the chest hair, Toby!" Emma agrees. "He has had an excellent series of outfits, though," she admits.

The Dream Lord spells things out to Amy – she's the only one who can decide which way to jump.

"I'm not a fan of the 'pick a world' thing exactly, because it kind of boils down the 'choosing a lifestyle' premise to 'who do you fancy more?'" says ►



A bun in the oven.



## The TIME TEAM

Chris. "I mean, Amy nearly cheated on Rory not two episodes ago, but last week's story reinforced that that was a mistake and that she loves Rory."

In Leadworth, the Doctor finally arrives at the cottage by camper van to find a scene of presumably unintentionally hilarious chaos.

"The old lady waving the lawnmower around is possibly one of my favourite images so far this series," cackles Michael.

Upstairs, with hope almost lost, Rory decides to prove to Amy how much she means to him – with scissors.

"Good riddance to the ponytail!" cheers Will, as the horrendous hairpiece is hacked off.

Just as they're reunited with the Doctor, one of the old dears appears at the window to administer a lethal dose of venom.

"Rory's gone! Oh, that's harsh," sobs Chris. "And what a rubbish way to go."

"Karen handles Amy's reaction to Rory's death so well," notes Emma. "Her quiet pain is even more devastating than if she'd wailed and screamed."

Michael folds his arms. "Well, that sorts that out," he says, defiantly. "The TARDIS scenario is the real one."

With Rory gone, Amy feels she has nothing left to lose. If she dies in the 'dream', she'll wake up back in the TARDIS and all will be well again. Assuming she's right, of course, but that's a risk she's willing to take as she eyes the Doctor's camper van.

"It's going to go all *Thelma and Louise*, isn't it?" frets Will.

"They could straight-up, genuinely, no-going-back die here," Chris points out. "And yet the Doctor doesn't want Amy to suffer anymore, so he's letting her kill them both in case there's a chance she can see Rory again."

Amy accelerates, aiming the van at the cottage wall – and certain death. At the same time, the TARDIS gets closer and closer to the cold star. Has Amy made the right choice?

The Dream Lord seems to think so. As Amy wakes into the now totally frozen control room to see the Doctor – and Rory – he fades away.

"Both world were dreams! Oh that's a nice twist!" says Will, clapping. "And it explains why they don't have frost bite. Although it suggests that even if they'd died they'd have just ended up back in the TARDIS anyway."

"But now the Doctor is taking charge, realising that *nothing* was real," says Michael. "Oh, good for him! That's exactly the kind of thing he should be doing. Very *Mind Robber-y*. Sort of."

"Of course the Dream Lord was a manifestation of the Doctor's dark side," says Emma. "Only he would be narcissistic enough to create a dual dream state of life-or-death ultimatums to extract his companion's true feelings."

"I think this is the only 'It was all a dream' episode of a TV show that I've not been mad about," admits Chris. "But the fact that the villain was the Doctor all along is a neat twist. So he's really that self-deprecating? And is he lusting after Amy a little bit? And why was



**"The old lady with the lawnmower is one of my favourite images so far!"**

**MICHAEL**

this episode? And *what* was this episode?" Why and what indeed, Chris!

"So, did the Doctor's psyche decide he wanted to sort out Amy and Rory's relationship issues once and for all?" asks Michael. "I'm glad he was bored of it too. He wants everyone to be as happy as Ian and Barbara. Probably."

"Wow, that was a pretty touching," says Emma, as the end titles roll: "A fun way to get at a much deeper issue, rounded off with some witty dialogue. I rather liked the small-scale and abstract concept."

"This was a strange one when you think about it too much," says Chris. "However, a lovely, sneering turn from Toby Jones, and our main cast having a blast – plus some really gorgeous music that kept me smiling throughout."

Will agrees. "Sometimes it's nice to take a breather with a small scale, high concept story. And helped along with good performances and a lovely script by Simon Nye."

"A nice attempt to do something more character-based, and sort out the central relationships of the series," begins Michael.

"Unfortunately it never quite gelled for me. And have we run out of money only halfway through the series? I liked lots of it, though, and would welcome Toby Jones back for a rematch. If he ever actually existed, that is. But my main worry is how long it must have taken them to clean that set after they finished shooting the scenes with the frost!" **DWM**

## AND YOU SAID...

**BLAINE COUGHLAN:** I love the fact that the special effect shots in which the Dream Lord materialises are rarely framed perfectly, necessitating hurried camera pans whenever he pops up. This adds to his great feeling of spontaneity and unpredictability. He's so slippery even the cameraman struggles to keep up with him!

**MARK HOLDING:** To anyone younger than ten, the Eknodine OAPs must be the scariest monsters ever, shuffling towards their victims with their mouths open like the kiss of a drooling elderly relative!

**KEITH TUDOR:** Toby Jones was superb as the Dream Lord. I loved the fun and menace the character displayed in tormenting the three central characters.

**STEPHEN TICKNER:** Oh my God, they killed Rory!

**ROISIN O'RIORDAN:** The scene where Amy decides to kill herself and the Doctor is quite shocking – even more so, as she hasn't seemed to consider that she's killing her unborn child!

**PAUL BOWLER:** I really like the dark, surreal nature of this episode, and how the story tested Amy's relationship with the Doctor and Rory.

**MARTIN MILES:** For the first time since 1964's *Inside the Spaceship*, *Amy's Choice* presented us with a story set entirely within the TARDIS. How marvellous!

The Time Team will be soon be watching *The Hungry Earth/Cold Blood* and *Vincent and the Doctor* – so send your comments about these stories to [dwm@panini.co.uk](mailto:dwm@panini.co.uk)



The Dream Lord

**CLICHÉ  
COUNTER**

DEATHS  
ON SCREEN  
SO FAR...

**1,960**

ONE OR MORE  
REGULARS RENDERED  
UNCONSCIOUS...

**244**

ONE OR MORE  
REGULARS  
INCARCERATED...

**305**



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# THE MARVEL

**B**ack in 1979, when *Doctor Who Weekly* was conceived in Jadwin House, the offices of Marvel Comics, on London's Kentish Town Road, it was a world of typewriters, Betamax videotapes and a mail service that was known to operate a 'second post'. It was a world before emails, texting and the internet – which meant that most communication between businesses was done through letters and memos, typed onto paper using old-fashioned typewriters, and sent through a First Class postal service which cost 10p.

The correspondence between Marvel Comics and BBC Enterprises in the formative days of *DWM* was no different. Of course, that means that many of the physical records of various problems and conflicts still physically exist – stuffed into filing cabinets, and lying dormant for decades – not held purely in streams of binary digits, wiped in a millisecond from a hard-drive or server once they had done their job. As such, we're able to understand some of the magazine's extended birth pains, as the BBC and Marvel tried to establish what could and couldn't be done with a magazine agreement built around *Doctor Who*.

Of course, there had been licensed BBC comic material before; the Doctor himself had been flying around the pages of *TV Comic* since 1964, and before that, BBC radio favourites such as *Riders of the Range* and *PC49* had delighted the readers of the seminal boys' comic *Eagle*. But these had just been a couple of pages in a wild melee of other comic characters, rather than titles devoted solely to a particular BBC show. Even when Polystyle had named a new comic after BBC1's ill-fated action series *Target* in April 1978, beyond a few pages of strip based on the TV show, the bulk of the comic was made up by *Hazell* (from Thames), US imports such as *Kojak* and *Charlie's Angels*, and assorted items on the pop stars of the day.

Marvel UK had been launched in 1972, allowing the American comics giant to take full control of the British reprints of Stateside material. *The Mighty World of Marvel*, which showcased the Incredible Hulk, kicked off the brand; this was soon followed by the likes of *Spider-Man Comics Weekly*. Early *Doctor Who Weekly*-related correspondence proudly showed the jolly green giant and the old web-head lurching across the company letterheads, emphasising what Marvel was best known for.

1974 saw the release of *Planet of the Apes* magazine, launched to coincide with ITV's screening of the Fox television series derived from the acclaimed series of films. This included a few interviews and articles about the show, amidst strip



reprints of the US movie adaptations and items left over from *Astounding Tales* or *Creatures on the Loose*. More recently there had been *Star Wars Weekly*, offering British readers US reprints since February 1978; here Luke, Han and Leia adventured alongside the likes of Star-Lord and Adam Warlock for Marvel's back catalogue.

**D**octor Who Weekly was planned to be a step up from the likes of the Gold Key comics of American TV shows which had delighted American masses since 1962, the multi-programme titles such as Independent Television Publications' *Look-in* ('The Junior TV Times'), or the elaborate fanzines like *Starsky & Hutch Magazine*. It would offer both brand new comic strip material and illustrated text articles which would tie in with a current television show. But this was breaking new ground. There had never been an ongoing magazine based solely on a BBC property. But who owned what? Who would take responsibility for which elements? And who knew what was best for the television series, a spin-off comic title, and whatever audiences they might manage to attract?

At the outset, it seemed simple – in principle. The initial correspondence was noted in a memo by BBC employee 'AFR' on 18 June 1979: 'I received

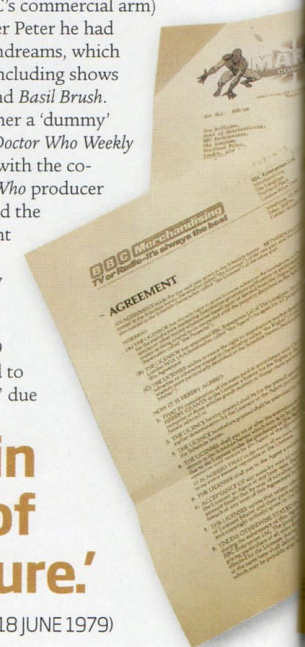


the likeness of any of the Dr's female companions and that the company should develop their own characters.'

Dez Skinn – who would become the first editor of what would become *Doctor Who Weekly* – was working for Brian D Babani, the Managing Director of Marvel UK. Brian already worked with BBC Enterprises (the BBC's commercial arm) since with his brother Peter he had just established Grandreams, which published Annuals including shows such as *Play School* and *Basil Brush*. Dez Skinn put together a 'dummy' issue to show what *Doctor Who Weekly* could look like, and with the co-operation of *Doctor Who* producer Graham Williams and the enthusiasm of current Doctor, Tom Baker, everything was ready to go by the end of the summer.

A September 1979 press release referred to the 'publishing coup' due

a call from Dez Skinn on behalf of Marvel Comics [...] requesting *Dr Who* reference material. The proposal is to publish a weekly comic in the UK and a monthly version in the USA. The weekly version would contain five pages of *Dr Who* story [and] include a three to four-page feature initially giving background information about the series such as the complicated make-up needed for some characters. It is also proposed to have a second story strip devoted to each of the featured *Dr Who* characters in its own right. Merchandising however, will supply photographs of Tom Baker, Programme Logo, Tardis, Daleks and K9. I recommend that no attempt should be made to use



**'The proposal is to publish a weekly comic in the UK ... which would contain five pages of *Dr Who* story and a three to four-page feature.'**

BBC ENTERPRISES MEMO (18 JUNE 1979)



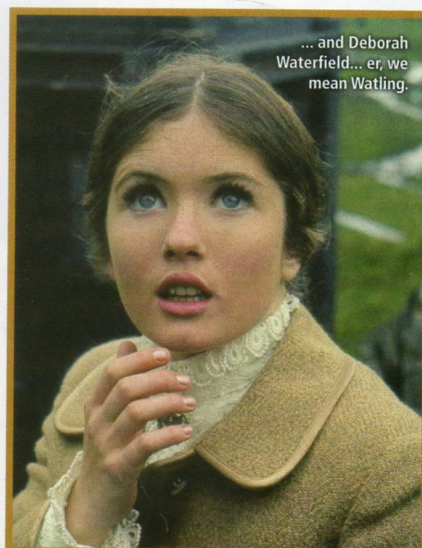
# FILES!

Concluding our celebration of 500 issues of **DWM**, we delve into the early correspondence between the magazine and the BBC...

FEATURE BY **ANDREW PIXLEY**



Fact fileblunders!  
The misrepresented  
Jackie Lane...



... and Deborah  
Waterfield... er, we  
mean Watling.

to launch on Thursday 11 October, and that the Marvel/BBC venture would see 'over a million copies distributed in the launch period.'

As is so often the case with business ventures, the nitty-gritty of contracts wasn't sorted out until work was already well underway. In fact, *Doctor Who Weekly* readers were already halfway through the Doctor's eight-part encounter with *The Iron Legion* when the formal, four-page BBC Merchandising Agreement was assembled. It read as follows: 'This agreement is made on the 1st day of November One thousand nine hundred and seventy-nine. The Licensor is: BRITISH BROADCASTING

CORPORATION of The Langham Portland Place London W1A 1AA. The Licensee is: MARVEL COMICS GROUP of Jadwin House 205-211 Kentish Town Road London. The Property is: The television series known as DR WHO. The Licensed Matter shall comprise of: A weekly comic based on the Property. The Licence herebefore granted shall run for the period of: Two years from 1st October 1979.'

While the cancellation of the six-part TV serial *Shada* was a major blow to the *Doctor Who* office in the final days of 1979, the BBC-Marvel liaison entered 1980 very smoothly. Marvel pitched various ideas to the BBC, such as 'A Society for *Dr Who Weekly* Readers' on 15 February; this 'secret society' based around UNIT would include membership card, badge, and code book, plus a club page (which launched in the '1st Great New Look Issue!' dated 9 April).

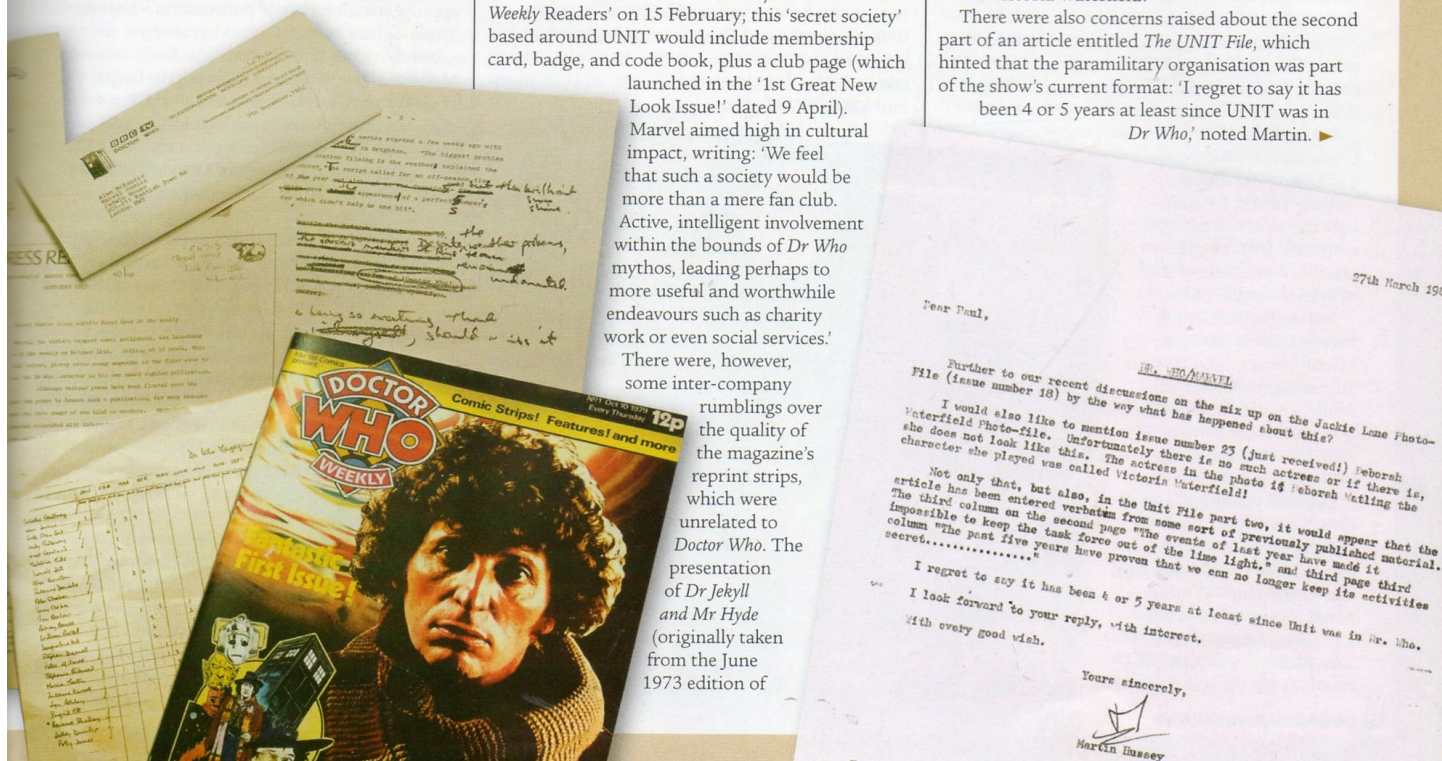
Marvel aimed high in cultural impact, writing: 'We feel that such a society would be more than a mere fan club. Active, intelligent involvement within the bounds of *Dr Who* mythos, leading perhaps to more useful and worthwhile endeavours such as charity work or even social services.'

There were, however, some inter-company rumblings over the quality of the magazine's reprint strips, which were unrelated to *Doctor Who*. The presentation of *Dr Jekyll and Mr Hyde* (originally taken from the June 1973 edition of

*Supernatural Thrillers*) in Issues 17 to 21 prompted correspondence from the BBC's Christopher Crouch to *Doctor Who Weekly*'s second editor Paul Neary, on 17 March 1980: 'I am rather concerned at the lack of continuity between Issues 20 and 21 of the *Jekyll and Hyde* story,' he wrote. 'Incidentally, after the climax of *The Dalek Killer*, whatever happened to happy endings?' Paul Neary apologised for the *Jekyll and Hyde* reprint - which he had inherited - writing: 'I am not surprised that you couldn't follow the story. The recap page served to add to the confusion of an already wandered storyline, and we have stopped the practice. We are also stopping this type of story content after the current *First Men in the Moon* has run its course and will be concentrating on time travel tales which will be complete in each issue.' Of the climax to the comic story *Abslom Daak: Dalek Killer*, which had concluded in Issue 20 with Daak's love interest being brutally exterminated by a Dalek, Paul Neary promised, 'The happy ending is merely delayed until later, Chris, so all is not lost!' 36 years later, we're all still waiting for Abslom Daak's 'happy ending'!

**B**y 27 March, Paul Neary was being questioned over *Doctor Who Weekly*'s content by Martin Hussey, assistant to Roy Williams, BBC Enterprises' Head of Merchandising. There had already been concerns when - in Issue 18 - a brief 'Photo-File' biography of actress Jackie Lane who played Dodo had been confused with that of Austrian-born Jocelyn Lane. 'I would also like to mention issue number 23 (just received!) Deborah Waterfield Photo-file. Unfortunately there is no such actress or if there is, she does not look like this. The actress in the photo is Deborah Watling the character she played was called Victoria Waterfield!'

There were also concerns raised about the second part of an article entitled *The UNIT File*, which hinted that the paramilitary organisation was part of the show's current format: 'I regret to say it has been 4 or 5 years at least since UNIT was in *Dr Who*,' noted Martin. ►





## The **MARVEL** Files

◀ So far, discussion had been two-way – between BBC Enterprises and Marvel. But by April 1980 there was a third party involved: the new *Doctor Who* producer John Nathan-Turner. As yet, John and Marvel did not understand each other's language and requirements. This was discovered the hard way, when changes were needed to a feature introducing the new producer, due for the issue dated 14 May. 'You must ensure that the interviewee has had sufficient time to pass it,' Chris Crouch told Paul Neary, regarding the publication's first 'interview' item.

The quick turnaround on the John Nathan-Turner piece – written by associate editor Jenny O'Connor – had been complicated when the producer was also sent a piece of original fiction for a forthcoming issue on 17 April... just before a problematic four-day recording session on *The Leisure Hive*. As John wrote to BBC Ents, when he returned to the production office on Tuesday 22: 'I read the story and called Marvel to inform them of my very strong reservations about the story. My main concern was the similarity to the current production. I was told the story had already been printed, but Marvel would do their best. Paul Neary informed me yesterday, 23 April, that the story had been amended at some considerable cost to Marvel Comics in printers' fines.'

The various parties realised that the problem was that Jenny's request to John had been to check the material 'as soon as possible'... a timescale which had one meaning to the BBC, and quite another to Marvel! As such, deadline dates were now clarified and more time would be allowed in future for fictional storylines to be approved.

Meanwhile, Paul Neary found himself having to respond to readers' parents, who had objected to the adjective 'bloody' in the *Dr Jekyll* and *Mr Hyde* reprints; such complaints and justifications all passed across the desks of BBC Enterprises.

On 22 April, Paul Neary wrote to Martin Hussey and Chris Crouch, enclosing 'a couple of examples of inaccuracy of information concerning stills we received from the film library. My chief worry is not, of course, these two but the less obvious examples that we may have missed. We have also printed a retraction of the incorrect information covering Deborah Watling and Jackie Lane.

'On the matter of our causing inconvenience to the *Dr Who* Production Office,' he continued, 'I can only say that it was done without my knowledge. When I found out at the twelfth hour what was going on, I did all I could at the time to ease the ridiculous position we had engineered for John Nathan-Turner. I would hate to jeopardise relations within the BBC by the actions of members of staff of Marvel Comics Ltd.'

A round table meeting between Roy Williams, Martin Hussey, John Nathan-Turner and Paul Neary resulted in action points for 'PN' on 27 May: 'Artwork – drop off in standards, this to be improved [...] Jackie Lane & Deborah Watling mix up will not happen again [...] *Dr Who* Appreciation Society checking the proofs.' Although 'fan' writers such as J Jeremy Bentham and Gordon Blows had been engaged on *Doctor Who Weekly* at the outset, the BBC and Marvel were happy



Incoming producer John Nathan-Turner was occasionally frustrated with DWM.

## 'No photographs are to be printed in the magazine if the programme has not yet been transmitted.'

MARTIN HUSSEY (BBC Enterprises letter to Marvel)

to 'contract out' this role to the four year-old Appreciation Society.

Regarding the 'news' page introduced with the issue dated 23 April, it was clarified that '*Gallifrey Guardian* is to be checked by JN-T so that nothing is released without his knowledge.'

**H**owever, by the end of May 1980, sales had dipped under 60,000. While Issue 1 clocked in 153,747 sales, that figure had reduced to 90,000 by New Year. At a meeting on 27 June, Brian Babani indicated that the only way for the licensed title to survive was a switch to monthly publication.

'I should be grateful if you would please ensure that Paul Neary submits the new format to John Nathan-Turner as soon as possible,' wrote Roy Williams on 30 June. The next day, Brian Babani informed Roy: 'I write to confirm that we shall be taking the *Dr Who Weekly* Comic title, and turning it into a Monthly Magazine in the near future.'

Sales continued to tail off. The first *Doctor Who Monthly* (Issue 44) attracted 51,844 buyers... and within four issues this was levelling out at around 45,000. But the new format had an emphasis on *Doctor Who*-related article content, rather than heated-up reprints from 1962 editions of *Journey into Mystery*, hastily rebranded with Tom Baker's features as *Dr Who's Time Tales*.

'I'm delighted with the new style of the *Doctor Who Monthly* – especially the 50th issue and therefore I'd be very happy

for renewal [of the licence] to take place,' applauded John to Roy on 4 March 1981.

But higher quality demanded higher standards... which slipped when *Doctor Who Monthly* issue 61 welcomed the series' new star, 'Peter Davidson', on its cover. As Roy Williams informed Martin Hussey on 14 January 1982, 'We had a visit from John Nathan-Turner on Wednesday. He expressed deep concern that in the latest edition of the *Dr Who* magazine Peter Davison's name had been incorrectly spelt although this had been picked up on the proof by Marvel and John. Marvel have also released photographs of new characters before television exposure.' This referred to the humanised incarnations of Enlightenment and Persuasion from *Four to Doomsday*. A hand-written note – with appropriate Marvel-style punctuation – commented: 'Brian Babani written to on 5 occasions!'

Martin wrote to DWM's third editor – Alan McKenzie – five days later: 'During the length of this licence, Roy Williams and myself have attended many meetings with editors to explain what must be done, and to try and sort out what has been done. (This does not include the meetings at which the producer has been present.) It has been emphasised at all of these meetings that no photographs are to be printed in the magazine if the programme to which they refer has not yet been transmitted. It would appear this simple instruction has been totally ignored. I also find it irritating in the extreme that not only can someone not spell PETER DAVISON, but when this error is picked up by John Nathan-Turner and Marvel at the proof stage it is then ignored by the printer. It would take a two-minute telephone call to this office or John Nathan-Turner's to confirm any spelling such as this [...] I am concerned that the licence, as it stands, is in jeopardy, and eagerly await your reply as to its future.'

The photographic issue was a fine example of the precise timing need to synchronise magazine publicity and transmission date. Alan replied on 25 January: 'With regards your anxiety over pictures being printed before transmission dates, I should point out that I have never had any meetings with you or with Roy Williams to discuss editorial





guidelines for the magazine. Perhaps some kind of list of written instructions would alleviate the confusion that exists over what may and may not be published.'

Alan's comment that the printers had neglected to correct the embarrassing typo on the cover did not placate Martin Hussey who complained to Brian Babani four days later: 'I also find it disconcerting that Alan did not read any of the information on file with regard to *Doctor Who* when he took over the job. I would not take on a job without knowing what it was about before accepting.' Brian smoothed over various issues on 3 February, clarifying the roles of Alan, his editorial team, and the printing and despatch functions. 'I would suggest that in order for us to return to the rails so that a smooth operation can continue that we arrange a luncheon between you, I and Alan in order to set up correct operating procedure and lines of communication.' A date for the meal was suggested for the last week of March...

**B**y the start of April, there was another controversy; this time over Issue 65, an edition which featured a cover dominated by a BBC still of the Terileptil leader from *The Visitation* where the lighting cast a shadow around the creature's costumed crotch. The cover image had incensed John Nathan-Turner, forcing Marvel's Brian Babani to write a placating letter to the producer on 8 April.

'This is one of the most difficult letters I have ever had to write,' Brian began. 'In 20 years of commercial experience, it is seldom that I have found a problem to be insurmountable, yet quite plainly this has arrived. My Staff of Editors, layout and design men, did put together, with dedication and integrity, the *Dr Who* Magazine, and they have indeed made a mistake, a mistake that I cannot countenance, and one which I know has caused you very much upset. I would like you to accept my sincere apologies for this, and to appreciate that I am fully aware that the distress will not be alleviated [sic] by my words alone. I and Tim Hampson, my Production Manager, have literally spent the last 30 odd hours attempting to arrive at a possible compromise with regard to changing, or even overprinting the *Dr Who* cover, but unfortunately our own pre-Easter extra efficiency, in order to meet early copy dates for distribution has literally tripped us up. We print these covers in one factory, yet bind them to the black-and-white pages inside in another. They have now been bound, bundled, and are partially in the distribution network.'

Outlining the costs which Marvel would incur in retrieval at the stage, Brian described them as 'a severe loss that this Company in these trying times would find very difficult to swallow without damaging it's [sic] future commercial viability. The consequence of such an action would I am afraid be to curtail some of our publishing efforts, and also no doubt dispend with some of our Production Staff. Of course I hold Alan McKenzie and his Department responsible. Of course to come down on them and beat them with a big stick after the fact is almost redundant. Were I to sack them for this one break in procedure which has done so much to upset you, I fear

the talented young men would end up "on the dole". I am sure neither of us feel the necessity to go this far.

'Subsequent to all I have said above, I have laid out stringent instructions that I have insisted will be followed to the letter. No covers shall be allowed to go to Press until you have given your approval. Absolutely and totally will this be carried out, or else heads will indeed roll. On asking some Members of the Public at random for a reaction to this offensive *Dr Who* cover, I can assure you that nobody did in fact notice the problem of the join in the costume, and I feel fairly secure in assuring you that there will be no reaction from our readership.'

'I am staggered to hear [of] the cost of overprinting on the cover, as requested [...] However, I bow to your expertise in these matters,' replied John on 15 April. 'As it is not possible to rectify the error without this substantial cost and without wishing to damage your future commercial viability, with enormous reluctance I hereby give approval for the cover to be used.'

John was clearly far from happy, adding: 'This is not the first occasion that errors have occurred - errors which I feel damage the image of the programme - "Peter Davidson" on the front cover of the January issue for example. I re-act very quickly on all editorial which comes through this office [...] The offending cover arrived on my desk on 31 March and secretary phoned through to Mr McKenzie the following day to say it was unacceptable. It has always been my policy to re-act quickly yet it is obviously not quick enough.'

'May I first of all thank you for your kindness towards my Company and allowing us to distribute the edition of *Dr Who* Magazine,' replied Brian Babani to John Nathan-Turner on 20 April. 'You are in fact quite correct in your assumption [...] We are incurring quite staggering losses on the circulation of *Dr Who* Magazine. So bad has this become, that although we had

**BBC**  
Enterprises

From: ROY  
To: MARTIN  
Subject: DR. WHO /MARVEL.

C47-4-19  
BBC Enterprises Ltd  
Room No.  
Building

Date: 14th January, 1982.

Tel Ext:

We had a visit from John Nathan-Turner on Wednesday. He expressed deep concern that in the latest edition of the *Dr. Who* magazine Peter Davison's name had been incorrectly spelt although this had been picked up on the proof by Marvel and John.

Marvel have also released photographs of new characters before television exposure.

I was very embarrassed that although this edition is already in the shops we have not received our copies. Please deal with this matter urgently.

ROY

Py.  
Brian Babani written  
to on 5 occasion!!

hoped that the new arrival of Peter Davidson [sic] would boost circulation, and in fact we doubled our print run in order to ensure enough copies were available for National distribution, we find that we are being deserted by Fans week by week.'

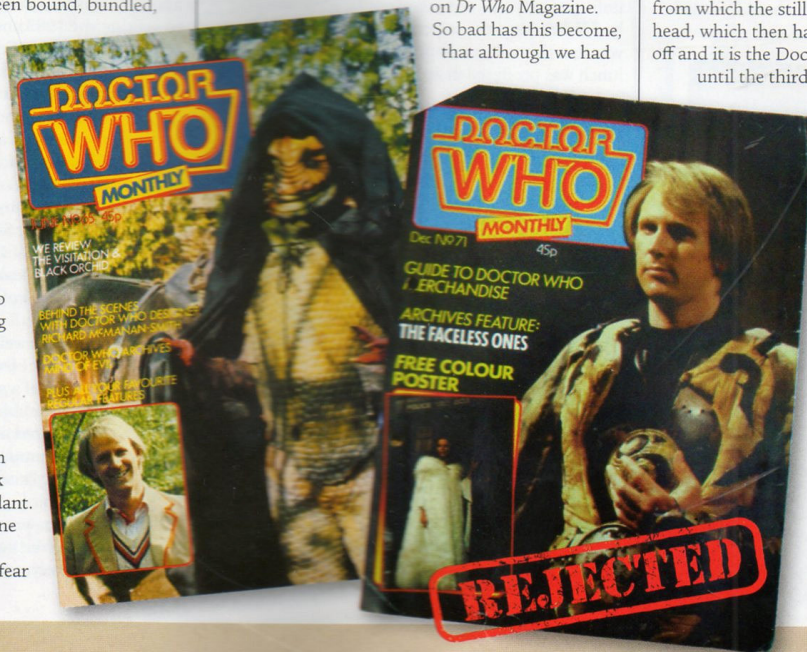
Brian had steps in mind, and planned to discuss these with John and Martin by the end of the month. But these steps didn't signal an end to cover conflicts for 1982...

**A** few months after 'Terileptilgate' came 'Omegagate'. And to complicate matters, a chain of Chinese whispers ensued from the *Doctor Who* production office to BBC Enterprises to Marvel. This time it wasn't about image quality - it was all in the context. A context which those making the programme understood, but those in other arms of the BBC and at Marvel did not.

'JNT received yesterday (12.10.82) the front cover for the December issue of *Doctor Who Monthly*. (on sale 7th November),' noted BBC Enterprises' Martin Hussey in his *DWM* licence file, as he attempted to chronicle an incident which would have probably made slightly more sense to him had he had the spare time to read the scripts for *Arc of Infinity*. 'It would appear that the photo used shows a costume with Peter Davison's [sic] face. The programme from which the still came has a monster with a big head, which then has an explosion, the head comes off and it is the Doctor. This does not happen

until the third week of January, also it's the third week of the story before anyone knows the monster is Peter Davison. JNT has told me if this is published then it is a waste of time transmitting the programme as this gives it all away.'

While some people have since claimed that transmitting *Arc of Infinity* was a waste of time anyway, the incident made clear that more information needed to be made available across those involved in publicising the programme. Martin noted that Marvel's Tim Hampson had been sent the offending colour image by BBC Enterprises two months earlier. 'I told Tim that he





## The **MARVEL** Files

must not use this cover. Tim said he was far from happy. As far as he is concerned it does not detract from the programme in any way [...] they had been working on the understanding that any photograph received from the BBC had been cleared, and that they had received this negative two months ago. I reminded him that he therefore had two months to clear it with JNT!

The memo continued to ruminate on the tight turnarounds demanded on magazine manufacture, noting that on 'Issue No 70 the front cover has a scratch on Peter Davison's nose, this was thought to be not that serious by JNT. However JNT was told that it is too late to correct two days after the cover was sent to him.'

Returning to the controversial subject of Issue 71, Martin recorded that Tim 'has rung me to say that he is going to withdraw the cover and reprint. The new cover will be discussed with JNT first. Tim wants a round table meeting to discuss just what they can and cannot do for the future. [...] I also told Tim that any pictorial reference from BBC Enterprises is not cleared and must not be used.' When the magazine eventually reached the public, a non-spoiler snap of the Fifth Doctor from *Four to Doomsday* had replaced the surprise-sapping Omega shot.

Some 33 years later, Alan McKenzie commented on the misunderstanding and John Nathan-Turner's relationship with **DWM**: 'I'm already on record elsewhere as saying I didn't get along with John terribly well. I found him to be very controlling which, in fairness, is probably an admirable trait for a producer. But for me it once again demonstrated a lack of understanding of the magazine process on JN-T's part. It was right and proper that JN-T should control any information about the upcoming shows. What I didn't think was necessary was for him to review the historical text material. It added a terrible burden to the production process, as we had to wait around until he could find time to read the material before we could get the issue out. And I'm pretty sure we weren't top of his 'Things To Do' list.'

Indeed, **DWM** was not strictly part of John's job description, and the producer commented on this to Alan in a letter on 9 November 1982. 'Richard Landen, your new Contributing Editor [...] has asked me to write a regular Producer's Column for the Monthly which I am quite happy to do. However, as this is to be a regular feature, do you not think a regular token payment should be made



Alan McKenzie  
Marvel Comics  
Jadein House  
205-211 Kentish Town Rd  
London NW5

Dear Alan

I very much enjoyed my recent meeting with Richard Landen, your new Contributing Editor for the Doctor Who Monthly.

He has asked me to write a regular Producer's Column for the Monthly which I am quite happy to do. However, as this is to be a regular feature, do you not think a regular token payment should be made to me, particularly as I shall continue my unpaid role as adviser? Meetings with the Contributing Editor, copy checking, arranging interviews, visits, etc take time!

Best wishes

*[Signature]*

John Nathan-Turner  
Producer  
'Doctor Who'

33 *22x0 Copy: Ray Williams*

BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7PU  
TELEPHONE 01-43 8000 TELEX 20571  
TELEGRAMS AND CABLES TELECASTS LONDON TELEX  
9th November, 1982



to me, particularly as I shall continue my unpaid role as adviser. Meetings with the Contributing Editor, copy checking, arranging interviews, visits, etc take time!

The 'Producer's Column' didn't ultimately come to pass - at least for another 20 years, when executive producer Russell T Davies volunteered to write a monthly column for **DWM**...

Following a minor comment about 'green wash flaws' on Issue 74, the front cover situation settled down. Instead there were problems round the back, such as in Issue 75 when an unfortunate juxtaposition of a half-page advert and a publicity photograph made it look as though *Arc of Infinity's* Councillor Hedin was endorsing Nabisco's 'ET Cola Creams' as his fun snack of choice, doubtless eager to collect all 12 of the Spielberg alien's picture cards. Tim Hampson responded to Christopher Crouch on 28 March 1983, apologising for the unintended impression: 'There was no intention that there should be any connection between the editorial photograph and the advertisement. There should have been a rule clearly dividing the page in two but unfortunately this was taken out by a Printer who had not realised the importance of it. I can assure you that this will not happen again.' The usual lunch was proffered in an act of placation...

## 'We are still having problems with the new season pics from Picture Publicity. They have still to release any to us.'

SHEILA CRANNA (**DWM** letter to JN-T, 1986)

**A**s the 1980s unfolded, BBC Enterprises and Marvel engaged in routine correspondence, with both parties educating each other about one another's businesses. Enterprises was disappointed to see that the 1983 and 1985 *Summer Specials* was mainly reprint material, with Marvel pointing out that this sort of publishing was necessary in order to make the publications cost-effective. There

were also complex discussions about the payment of actors for their photographic likeness which sapped countless person-hours at Marvel, the BBC and the actors' union Equity.

By 1986, Sheila Cranna had become the editor of **DWM**, and she soon ran into problems dealing with John Nathan-Turner about some of the magazine's feature material...

'I have a well-developed sense of humour myself, but I fear this article is of the "alternative" variety,' wrote JN-T on 15 April 1986. The subject for discussion was the first in a proposed series of articles entitled *Who to be* - beginning with *Who to be a Doctor Who Villain*. 'In places I found it mildly amusing, but in other [...] occasionally destructive towards the programme,' was the producer's verdict on the lightly satirical piece, which subsequently never saw the light of day.



Three Cola Creams in un-earthly colours. And they're not just fun to eat. Because in every ET pack there's a free ET picture card.



Our Ref: TAV/DT

28 March 1983

Christopher Crouch  
BBC Enterprises  
Merchandising  
The Langham  
Portland Place  
London W1A 1AA

Dear Chris,

Many thanks for your letter dated 17 March 1983.

I must apologise for the unfortunate juxtaposition of the "Councillor Hedin" photograph and the Nabisco advertisement featured on the outside back cover of Doctor Who Monthly. There was no intention that there should be any connection between the editorial photograph and the advertisement. There should have been a rule clearly dividing the page in two but unfortunately this was taken out by a Printer who had not realised the importance of it.

I can assure you that this will not happen again.

It might be a nice idea if we met up for a drink or even lunch sometime. What do you think?

Yours sincerely,  
MARVEL COMICS LIMITED.

*[Signature]*





Meanwhile, photo problems percolated. 'We are still having problems with the new season pics from Picture Publicity. They still have to release any to us,' wrote Sheila to John on 19 September 1986 with *The Trial of a Time Lord* three weeks into transmission. And on 2 July 1987, another of her missives to the producer on the eve of a new Doctor's debut read: 'I'm afraid that Enterprises have put a block on releasing any photos to us, even for artists we have agreements with - including Sylvester McCoy.'

By 1987, the tone of communication had changed. Marvel and the BBC had now established a much better working relationship; the BBC had become less controlling, and there was more innovation regarding ideas for new licensed products from Marvel's Sheila Cranna and her successor John Freeman. Marvel relocated to Arundel Street by the Thames, and by the end of the 1980s, Hulk and Spidey had scampered from the letterheads: **Doctor Who Magazine** had become a branding in its own right as John, with his fanzine education and sub-culture understanding, chased up opportunities for cross-promotion, newspaper strips, overseas editions, flexi-discs, graphic novels, yearbooks, official fan clubs and even a potential crossover with former neurosurgeon and servant to the Sorcerer Supreme - Doctor Strange!

After *Doctor Who* departed television screens in December 1989, **DWM** continued to plunder the show's history in more details... but was still being 'supervised' by a BBC producer who now had nothing to produce.

'John [Nathan-Turner] is still fulfilling this role but Marvel are concerned that now he has left the BBC this is no longer adequate,' wrote Richard Hollis of BBC Enterprises to Peter Cregeen, Head of TV Drama Series, on 22 October 1990. 'We have no objection to John continuing to advise on a historical basis, but feel that somebody should be checking the accuracy of any editorial concerning the BBC, particularly now that many *Doctor Who* fans are so fiercely critical of the suspension of the series.'

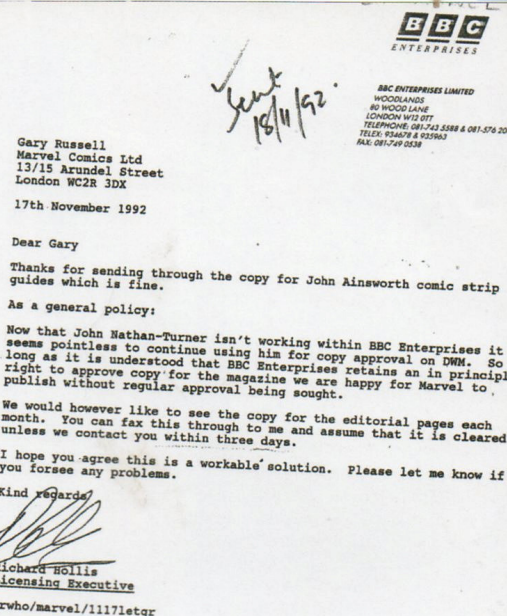
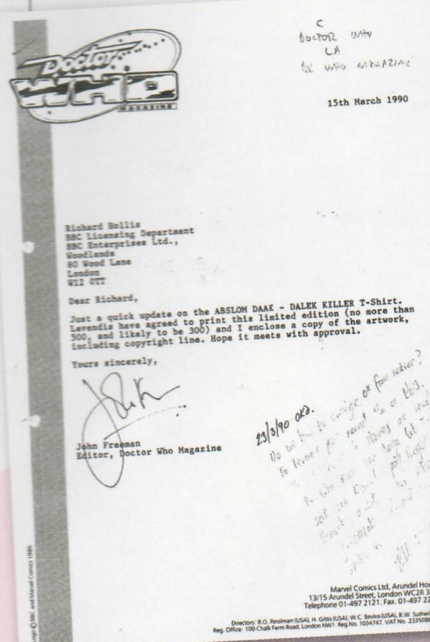
Unsurprisingly, monitoring a magazine for a defunct brand was very low on Peter Cregeen's priorities. 'I am afraid that we have nobody in the department who has the either the qualifications

or the time to fulfil this function,' he replied on 22 November. 'Perhaps it would be a good idea if Marvel were to contact the person of their own choice instead. It might be interesting to John Nathan-Turner as it might be to Andrew Cartmel who script-edited the last series.'

By the time that Gary Russell - another graduate of fanzine society - had taken the editorial reins from John Freeman. The range of titles expanded to *Doctor Who Classic Comics* during 1992, and the relationship between BBC and Marvel on the now-extinct TV programme had changed substantially from a decade earlier.

'Now that John Nathan-Turner isn't working within BBC Enterprises, it seems pointless to continue using him for copy approval,' wrote Richard Hollis in his capacity of Licensing Executive to Gary Russell on 17 November 1992. 'So long as it is understood that BBC Enterprises retains an in principle right to approve copy for the magazine, we are happy for Marvel to publish without approval being sought. We would however like to see the copy for the editorial pages each month. You can fax them through to me and assume it is cleared unless we contact you within three days.'

As the 1990s progressed, correspondence between the BBC and Marvel (and from 1995, Panini) became even less frequent, and our paper trail comes to an end. In 1995 BBC Enterprises became BBC Worldwide, by which time the BBC's commercial arm had relinquished its 'in principle' right of approval altogether, as pages of **DWM** had long since ceased to be faxed through to Richard Hollis. Successive **DWM** editors John Freeman, Gary Russell, Gary Gillatt, Alan Barnes and Clayton Hickman were hardly surprising given that such a joint venture had never been attempted before on a regular BBC TV tie-in magazine. The fact that **Doctor Who Magazine** is still around in 2016, after more than 500 issues, is testament to the fact that BBC Enterprises and Marvel found a way to make it work so well in those fledgling days. **DWM**



to television in 2005, although still an officially licensed product, **Doctor Who Magazine** had gradually morphed into a fully independent magazine. Clayton soon forged a close working relationship with the show's new executive producer Russell T Davies, who had been a reader of **DWM** since the first edition. And so a new era began...

Looking back, it's important to remember that the correspondence quoted in these pages tends to represent the very few occasions when things went wrong. The teething troubles between BBC Enterprises and Marvel were hardly surprising given that such a joint venture had never been attempted before on a regular BBC TV tie-in magazine. The fact that **Doctor Who Magazine** is still around in 2016, after more than 500 issues, is testament to the fact that BBC Enterprises and Marvel found a way to make it work so well in those fledgling days. **DWM**







## THE **FACT** OF FICTION

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

# Frontier in Space

The Third Doctor and Jo find themselves at the heart of an escalating dispute between two mighty empires. It could mean war... in space!

FEATURE BY **ALAN BARNES**



Modern-day viewers of *Frontier in Space* might well shudder when its final episode presents us with a red-faced American politician whooping his furious

followers into a frenzy with vows to avenge his people's perceived humiliation at the hands of alien powers: "There is only one solution now!" he rages. "War! War! War!" Fortunately, a liberal-minded woman President stands in the way of such belligerent populism – if the military will let her, of course. And some presume to call *Doctor Who* fantasy...!

It might have aired 43 full years ago, but *Frontier in Space* was always designed to have a political dimension – except that back then, the late Malcolm Hulke was using Earthmen and Draconians as proxies to write about the ongoing Cold War between East and West. He admitted as much, in a profile piece published in DWM 91: "The two sides as far as I was concerned were the Soviet Union and America and somebody else trying to tickle 'em up and get them at war with each other when they were quite capable of living at peace."

Would Hulke have been surprised to learn that *Frontier in Space* has remained relevant, long after the fall of the Berlin Wall? Probably not. Because *Frontier in Space* tells us that the warmongers will always be with us – in 2540 just as they were in 1973, and just as they are in 2016 too.



### Episode One

FIRST BROADCAST: 24 FEBRUARY 1973

**In space, Earth cargo ship C-982 is in flight. Following Draconian attacks on two other Earth vessels, Hardy (John Rees) fears an interplanetary war; but his only shipmate Stewart (James Culliford) thinks it'll all blow over.**

■ The *Frontier in Space* guest cast included a great many actors whom director Paul Bernard, formerly a designer, had encountered before. John Rees (1927-94), for example, had played a 'Derek Smith' in a Bernard-designed Sunday-Night Play: *Hedgehog* (broadcast 2 September 1962); he'd also featured as a Sonar Operator in a Bernard-directed episode of the scientific thriller series *R3: Experiment in Depth* (27 July 1965). James Culliford, meanwhile, had played one 'Alf Noble' in a Bernard-directed instalment of ATV's street market soap *Honey Lane* (25 March 1969).

■ "We shall be entering hyperspace in 50 seconds," announces Hardy – seemingly the first use of the term 'hyperspace' in *Doctor Who*, despite it having been in common science-fictional use for many years: in Isaac Asimov's short story *Little Lost Robot* (1947), for example, the physicist Gerald Black describes how 'fooling around with hyper-space [sic] isn't fun... We run the risk continually of blowing a hole in normal space-time fabric'. To the television-watching public of the early 1970s, however, the concept would have been more familiar from the 'warp drive' used aboard the *USS Enterprise* in *Star Trek* (1966-69) – a series that

*Frontier in Space* writer Malcolm Hulke and script editor Terrance Dicks are known to have watched keenly, modelling their jointly authored volume *The Making of Doctor Who* (1972) on its *Star Trek* equivalent (published 1968).

■ Stage directions likened Hardy and Stewart to 'a couple of long distance lorry drivers' – and just like long distance lorry drivers, their 'cab' is decorated with pictures of sexy ladies: 'eg Jane Fonda in "Barbarella" is stuck to the bulkhead' suggested Hulke. Alas: neither of the pictures seen on screen – which appear to have been torn from magazines, then Sellotaped to the wall – derives from director Roger Vadim's saucy space romp of 1968. Despite exhaustive effort, *The Fact of Fiction* has been unable to identify their origin: their style isn't unlike that of the influential women's magazine *Nova* (1965-75), noted for its far-out fashion spreads by the German 'art' photographer Helmut Newton (among others); they're mildly reminiscent, too, of the sci-fi 'photo stories' published in the late 1960s psychedelic/erotic magazine *Zeta*, which begat the psychedelic/erotic movie *Zeta One* (1970). If anyone knows for sure where they came from, though: please write in, it's driven *The Fact of Fiction* half-mad.

**The ship jumps into hyperspace, but is forced to pull out when a mysterious object – the TARDIS – appears in its path.**

■ Hardy is "preparing to enter hyperspace at 22 oh-nine 72, two thousand, five hundred and forty EST" – garbling the scripted line, which specified '22.17' [ie, the time], then 'seven two' [ie, the date: 7 February], then finally the year – 2540. But Stewart's subsequent line was (we presume erroneously) scripted as 'Pulling out of hyperspace now at 22.19, seven two, seven two four zero'; on screen, James Culliford alters the time to '22.13', but leaves the messed-up year intact!

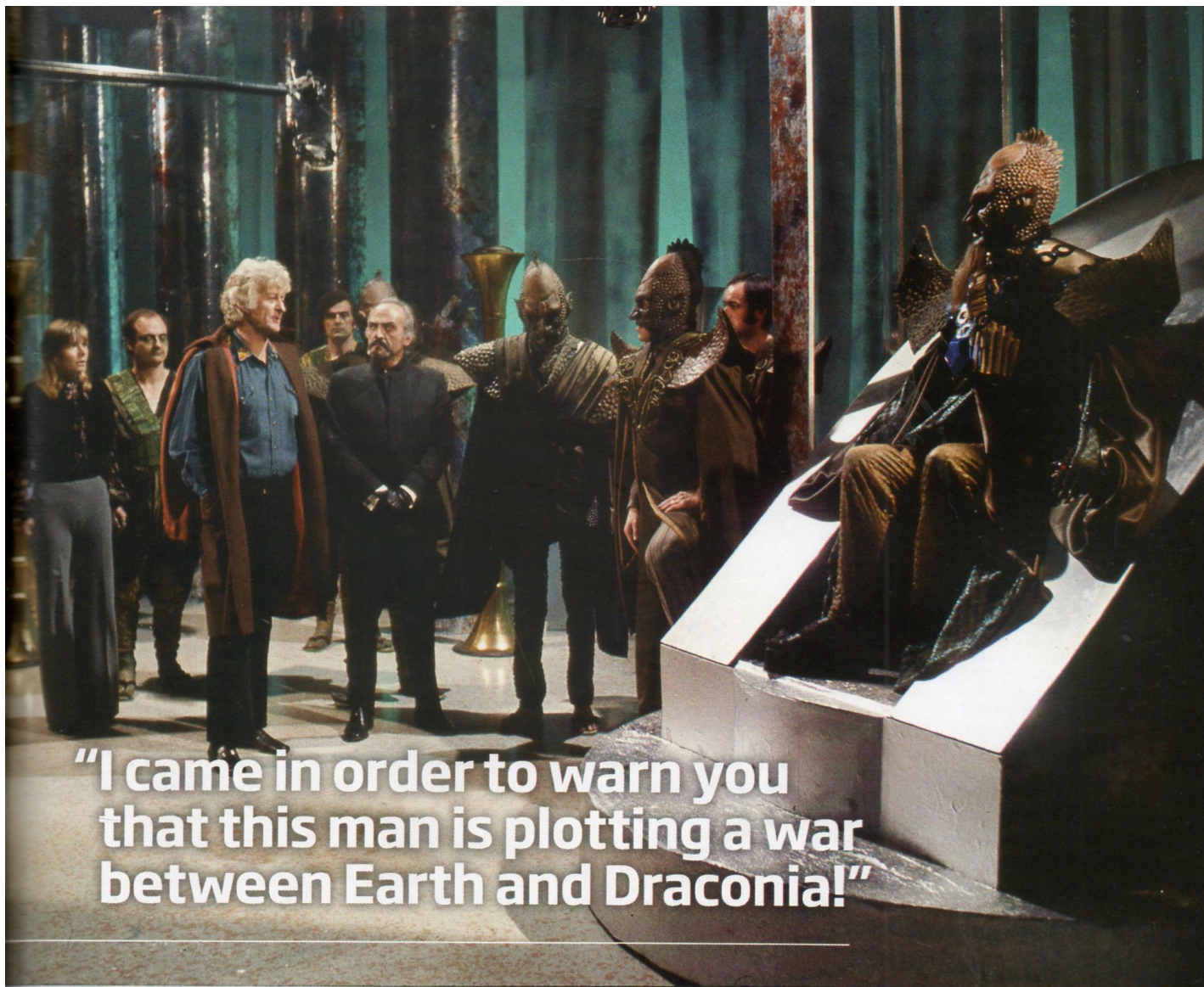
**After vanishing, the TARDIS has in fact rematerialised in the Hold – Dr Who (Jon Pertwee) having made a last-minute course correction.**

■ At storyline stage, the near-collision was described from the opposite point of view – with the cargo ship appearing on the scanner of the Doctor's TARDIS. ►



The President of Earth remonstrates with the Draconian ambassador.

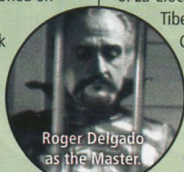




**"I came in order to warn you that this man is plotting a war between Earth and Draconia!"**

## ESSENTIAL INFO

■ The last *Doctor Who* story to feature Roger Delgado as the Master was commissioned on Thursday 15 February 1973, just over a week before the first part of *Frontier in Space* went out. Robert Sloman's storyline *The Final Game* – which would have revealed that the Master and the Doctor were somehow two sides of the same coin – was devised in response to Delgado's request to definitively leave the series, which he feared robbed him of other work. Sloman's storyline was received on Monday 4 June. Exactly a fortnight later, while on location in central

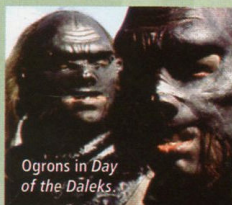


Roger Delgado as the Master

Turkey, Delgado was killed when the car he was travelling in overturned; he'd been filming his appearance as 'Paco Ferrandiz' in *L'Escadron d'or* ['The Golden Squadron'], the fourth episode of *La Cloche Tibétaine* ['The

Tibetan Bell'], a Franco-German mini-series that dramatised the Citroën-sponsored Beirut to Beijing road expedition of 1931-32.

■ *Frontier in Space*, then, became the last *Doctor Who* story to feature Roger Delgado as the Master. Its storyline – originally *Frontiers in Space* (plural) – had been commissioned from Malcolm Hulke on Friday 14 April 1972. Hulke had been briefed by producer Barry Letts and script editor Terrance Dicks to devise



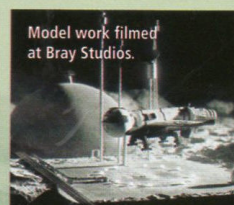
Ogrons in *Day of the Daleks*

a scenario that would [a] serve as a lead-in to Terry Nation's *Planet of the Daleks*; [b] incorporate the Master; [c] reuse the brutish Ogrons from *Day of the Daleks* (1972); and [d] make best use of a job lot of spaceship models acquired from Gerry Anderson's Century 21 company. Full scripts were commissioned on Thursday 4 May; all six had been delivered by Tuesday 20 June.

■ With *Carnival of Monsters* (1973) having been recorded last

in the series' 1971-72 production block, *Frontier in Space* became the first of the 1972-73 run to go before the cameras – overseen by Paul Bernard, director of two serials in that previous block (including *Day of the Daleks*). Model sequences were the first to be filmed, over three days in August at Bray Studios in Berkshire; then came four days on location, beginning on London's South Bank early in the morning of Sunday 10 September; then the 'spacewalk' sequences for Episodes Four and Six were filmed at Ealing on Thursday 14.

■ Television Centre sessions were divvied up into three blocks: Episodes One and Two were recorded on Monday 2 and Tuesday 3 October; then Three and Four on Monday 16 and Tuesday 17 October; followed by Six then



Model work filmed at Bray Studios

Five (in that order) on Tuesday 31 October and Wednesday 1 November. With the very ending deemed unsatisfactory, the closing moments were picked up (under David Maloney's direction) on Monday 22 January 1973, during the *Planet of the Daleks* recordings.

■ Originally broadcast third in *Doctor Who*'s tenth season, *Frontier in Space* ranked 127th (out of 241) in DWM's First 50 Years poll of 2014.



## THE **FACT** OF FICTION

◀ While he goes back inside his TARDIS to check their exact time/space location, his companion Jo Grant (Katy Manning) observes that the ship is carrying a cargo of bulk flour.

■ Jo is wearing the same ensemble she wore in the preceding adventure, *Carnival of Monsters* (1973) – in which the TARDIS had also materialised inside the cargo hold of an Earth ship, the 1920s steamer *SS Bernice*. On that occasion, the TARDIS had been en route to the planet Metebelis III; now, however, the Doctor claims to be attempting to return to Earth, without explanation (dialogue in *The Green Death*, two adventures hence, will confirm that they never made it to Metebelis).

Through a porthole, she sees a distant spaceship – but then hears a strange noise, whereupon the ship changes shape. On the Flight Deck, Hardy and Stewart also see the “weird-looking crate” become a Draconian battle cruiser.

■ The Doctor will soon claim that the ‘hypnosound’ makes people see what they fear most. Certainly, Hardy and Stewart fear being attacked by a Draconian ship – but why should Jo share their exact same delusion, given that she’s never even heard of the Draconians before? Clearly, it’s set to conjure up a very specific image in the minds of those affected...

■ The production team’s desire to feature ‘space hardware’ heavily in this adventure was aided by the fact that BBC Visual Effects had recently acquired a large stock of models and other pieces cast off by Gerry Anderson’s Century 21 company. One of the ships seen here, for example, was modified from a previous appearance in the UFO episode *Close Up* (1970).

While Stewart transmits an emergency message, the Doctor observes that the approaching ship is about to link up with the Earth vessel, via an Airlock.

■ Well, the two ships are joined together by a sort of tunnel, you see... explains the Doctor. The proposed linking of two superpowers’ space vessels by just such a mechanism made headlines while Hulke was still writing his scripts: on 24 May 1972, during a state visit to Moscow, US President Richard signed an agreement committing American astronauts in an Apollo spacecraft to link up with Soviet cosmonauts in a Soyuz ship in orbit above the Earth. (The historic docking eventually occurred three years later, on 17 July 1975.)

He walks into Hardy, fetching blasters – but when the strange noise is heard again, Hardy

perceives the Doctor as a reptile-like Draconian, bearing a gun.

■ Originally, Hulke pitted Earth against the Empire of another galaxy altogether – that of the Andromedans, humanoids with ‘distinctive acquiline features’, according to his storyline. These beaky-nosed bandits didn’t become the Draconians until script stage, when they were described as ‘basically humanoid’, with ‘clawed’ hands and ‘dragon-like’ heads.

■ Ex-designer Paul Bernard devised the Draconians’ look (originally with flimsy film-like fins fanning out from the back of their heads, across their shoulders); their half-masks were then realised by sculptor John Friedlander.

Jo, however, sees Hardy as a terrible Drashig...

■ ... ie, one of the savage omnivores native to a moon of Grundle that she so recently encountered as part of the monstrous menagerie held inside a MiniScope (in *Carnival of Monsters*). But the Drashigs were (of course) enormous – so why should Jo now perceive one as more-or-less human-sized?

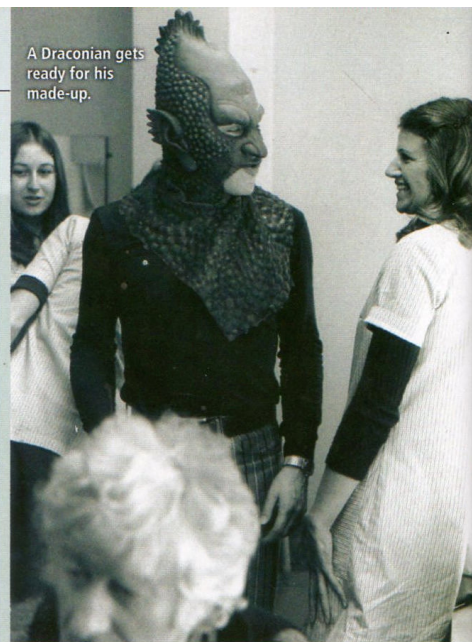
On the Flight Deck, Stewart sees a Draconian Space Pilot (Roy Pattison) order him to open the Airlock hatch – and is astonished when Hardy brings in two ‘Dragons’ (ie, the Doctor and Jo), since the other ship is still locking on.

■ The features of Roy Pattison (who died in 1998), playing the illusory Draconian, would be even less visible when he came to make his second and final *Doctor Who* appearance – as the Kastrian Zazzka in *The Hand of Fear* (1976)!

■ “If you resist, we can destroy you with our neutronic weapons,” says the Pilot. Soon, however, we’ll learn that this is actually an Ogron – ie, a half-witted space ape noted for its grunting delivery. Surely no Ogron could ever be so verbose?

■ What exactly do the Doctor and Jo see on the monitor, when Hardy and Stewart see a Draconian? Jo, we presume, should still see a Drashig; in which case, the Doctor should perceive his greatest fear, too (a Dalek, perhaps, or the Master...?). But the Doctor would appear to be immune to the effect, because when Jo saw Hardy as a Drashig, he saw “simply a man with a gun”. Logically, therefore, he should also see the Pilot as the Ogron it is – only he doesn’t, because the Ogrons’ appearance later in the episode takes him by surprise. Whatever it is the Doctor sees, it can’t be a Draconian, because the Doctor hasn’t yet worked out what Hardy and Stewart mean by ‘Dragons’! But what is it...?

A Draconian gets ready for his made-up.



Hardy ushers the Doctor and Jo back to the Hold – Stewart having told the Draconian Pilot that his two ‘soldiers’ won’t survive if they board.

Far away, in her Office, the President of Earth (Vera Fusek) denies an allegation made by the Draconian Prince (Peter Birrell): that Earth ships are attacking Draconian vessels to steal their cargoes.

■ The futuristic building in which the President has her office is seen in a still of the twin-towered Palace of the National Congress of Brazil, in Brasilia – one of the many extraordinary structures designed by the modernist architect Oscar Niemeyer (1907-2012) for the nation’s newly designated capital (inaugurated 1960).

■ In the storyline, the President was a man – but with the change of sex, stage directions specified that there should be ‘nothing “Womens [sic] Lib” about her, that battle was won long ago and she is not the first woman president’.

■ The President’s groovy white plastic, black-padded seat isn’t necessarily twenty-sixth century modern – the twenty-second century Controller in *Day of the Daleks* (1972) sat in the very same throne, so most likely it’s an antique!

The Prince insists that his people would never violate the frontier in space established by treaty between Earth and Draconia. When the hawkish General Williams (Michael Hawkins) goes to supervise a rescue attempt, the Prince tells the President that Williams once caused a war of the empires – and now he wants to do so again.

■ Michael Hawkins’ association with Paul Bernard began with a Bernard-designed ITV *Play of the Week: End of Conflict* (23 July 1963), in which Hawkins had played a Padre. More substantially, however, Hawkins had played regular Philip Boulton throughout the second and final series of the BBC’s long-lost, science fiction-tinged ‘Ministry of Research’ drama *R3*, broadcast in 1965 – four episodes of which were directed by Bernard. Hawkins had then featured as Medical Officer Major Burford in two consecutive, Bernard-directed instalments of the ATV hospital soap *Emergency – Ward 10* (20 and 23 September 1966).

The President asks the Prince to take her personal appeal to his father, the Emperor, to put a stop to the attacks.

■ In Malcolm Hulke’s typically expansive Target Books novelisation of *Frontier in Space*, published

## RETURN TO THE PLANET OF THE OGRONS

Well return to the blasted wilderness that the Ogrons call home (or so it would seem) in the *Doctor Who Weekly* ‘back-up’ comic strip serial *Warlord of the Ogrons*, by Steve Moore and Steve Dillon [Issues 13-14, 1980]. Here, demented surgeon Dr Linus Leofrix captures local ‘prize specimen’ Gnork, to whom he gives brain implants – augmenting his intelligence, with predictably woeful consequences!

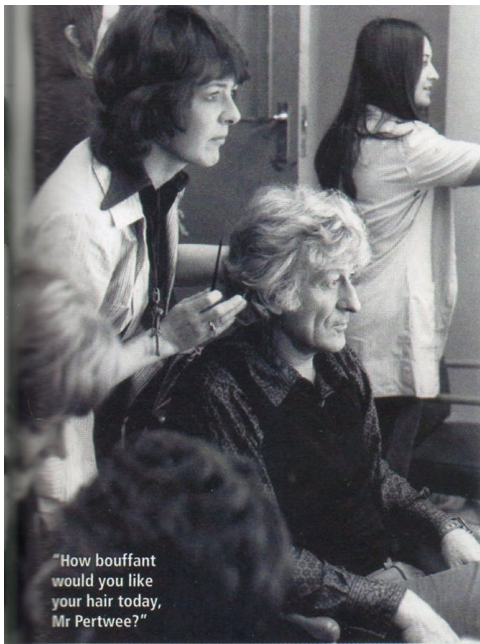
*Frontier in Space* marks the Ogrons’ final TV appearance to date – but various Doctors would encounter the various Ogrons in various spin-offs: the Fourth in Gareth Roberts’ *Missing Adventures* novel *The Romance of Crime* [Virgin Publishing, 1995], plus its audio adaptation [Big Finish, 2014]; the Sixth in David A McIntee’s novel *Mission: Impractical* [BBC Books, 1998]; the Seventh in Terrance Dicks’ *New Adventures* novel *Shakedown*

[1995], in John Freeman and Lee Sullivan’s comic strip *Nemesis of the Daleks* [DWM 152-155, 1989] and in Nicholas Briggs’ audio *Return of the Daleks* [Big Finish, 2006]; the Eighth in Lawrence Miles’ two-part novel *Interference* [BBC Books, 1999]; the Tenth in Tony Lee and Matthew Smith’s IDW Publishing comic strip *Fugitive* [*Doctor Who* #3-6, 2009]; and the Eleventh in Justin Richards and Lee Sullivan’s graphic novel *The Only Good Dalek* [BBC Books, 2010].





# Frontier in Space



"How bouffant would you like your hair today, Mr Pertwee?"

PHOTOS © ANDREW BEECH

## 'The death of the giant panda Chi Chi (1955-72) made headline news just prior to production.'

under the title *Doctor Who and the Space War* (1976), the Prince and the President (among others) employ 'the meaningless diplomatic farewell of the twenty-sixth century' when bidding one another goodbye: "May you live a long life and may energy shine on you from a million suns" is met with, "And may water, oxygen and plutonium be found in abundance wherever you land."

Meanwhile, Hardy bolts the two 'Dragons' into the Hold Cubicle - 'Dragons' being a derogatory term for Draconians, realises the Doctor.

■ If you're wondering what something like a prison cell is doing aboard a cargo ship: in Hulke's novelisation, Hardy informs his prisoners that it's a compartment used whenever they have to carry live cargo - animals. So (as Hardy tells the Doctor): shut your snout.

■ Jo mentions Solos, location of *The Mutants* (1972), with reference to Earth's empire - leading the Doctor to remark how "those were the declining years of Earth's planetary empire. This is just the beginning..." This harks back directly to the Doctor's "Decline and Fall" speech in the first episode of *The Mutants*, in which he described Solos as one of Earth's last colonies, in the thirtieth century. Since

Hardy has already given the current year as 2540, we can state with some confidence that Earth's empire endures for just 4,000 years, or thereabouts.

The ultrasonic sound heard by Jo made all aboard see what they feared most, he explains. Why should someone want to make them see things, wonders Jo...?

On Earth, a Newscaster (Louis Mahoney) reports angry responses to news of the attack. Rescue ships will rendezvous with the C-982 in 17 and a half minutes' time, Williams tells the President.

■ Here, Williams claims that the news services probably picked up C-982's distress messages independently, despite the security blackout. "Or someone leaked the story," the President suggested in the script - her implication being, that 'someone' was Williams himself.

Stewart and Hardy watch as the attackers cut through the Airlock hatch.

■ To preserve the surprise of the monsters' reveal, Hulke's stage directions required the Ogrons to be wearing 'protective masks'.

■ Unusually, a strip of Perspex was used to create the illusion of the Ogrons' thermic lances cutting the door - but it casts an obvious shadow!

The Doctor and Jo are forced in front of the hatch - but the attackers who emerge aren't Draconians, but Ogrons (Maurice Purvis, Steve Kelly).

■ In the storyline, the raiders didn't use "ultrasonics" to make Earthmen see Andromedans, and *vice versa* - simply masks. Originally, however, Hulke didn't intend to reveal that it was Ogrons wearing those masks until a much later point in the narrative...

Hardy is shot down - as is the Doctor, when he and Jo try to escape to the TARDIS. Later: the President's Secretary (Karol Hagar) reports that rescuers are about to board the C-982.

■ Karol Hagar had first worked with Paul Bernard on an episode of the BBC series *Londoners: Just Call Me Lucky* (27 May 1965). Very soon after, she'd played a Nurse in another Bernard-directed instalment of *R3: Unwelcome Visitor* (13 July 1965).

The Doctor comes round to find Jo bolted back inside the Cubicle; he was hit by some kind stun gun, he explains. The Ogrons took not only the flour, but the TARDIS, Jo tells him. They find Hardy and Stewart stunned, too. With an Earth battle cruiser incoming, the Doctor heads to the Flight Deck - where he communicates with Gardiner (Ray Lonnen).

■ Ray Lonnen (1940-2014) had featured as recurring character 'Dave Sampson' in a Bernard-directed episode of *Honey Lane* (25 March 1969).

Gardiner and his men enter via the Airlock. Stewart tells them that the Doctor and Jo weren't passengers, but stowaways. Hardy concurs: "They were helping the Dragons! They're traitors!"

■ It's sometimes been suggested that the cliffhanger was supposed to have come earlier, with the Doctor seemingly dead and an Ogron looming over Jo - but the camera script ends at exactly this point...

## Doctor Who Episode Two FIRST BROADCAST: 3 MARCH 1973

Gardiner orders his colleague Kemp (Barry Ashton) to travel to Earth in the C-982, with the Doctor and Jo under guard.

■ Barry Ashton had played Scientist Franz Schultz in *The Moonbase* (1967) - but perhaps more significantly, official aide Proctor in the first two episodes of Bernard's previous *Doctor Who*: *The Time Monster* (1972).

Locked up, the Doctor tells Jo that Stewart and Hardy lied because the truth has been erased from their minds.

■ Both Jo's "terrific idea" inspired by a film involving "two big gangsters... with sort of cauliflower ears" and the Doctor's plea for her to stop "pacing up and down like a perishing panda" (originally just 'bobbing about') arose in rehearsals. Perhaps it's worth pointing out that a particular pacing panda had perished just prior to production: the death of the giant panda Chi Chi (1955-72), then London Zoo's star attraction, made headline news on 22 July.

■ Jo's knees were bare throughout Episode One - but as is plain here, suddenly she's wearing tights!

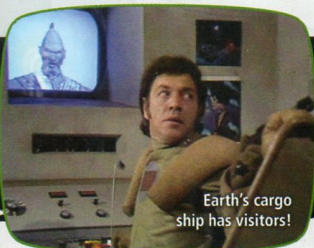
Later: learning of the ship's imminent arrival on Earth, Williams goes to interrogate the 'stowaways' himself; and soon, the Doctor and Jo meet the General.

■ "Now then, what's all this about?" says Williams - and that's as much of his first encounter with the Doctor and Jo as we're shown! In the Target telling, some four-and-a-half pages are given over to Williams' interrogation of the pair, once the General has convened an *ad hoc* "special commission of enquiry" on the flight deck of the C-982. Here: Lieutenant [sic] Kemp informs the Doctor and Jo of their (non-existent) legal rights; Jo fails to account for how the TARDIS can materialise and dematerialise; Hardy and Stewart give false evidence; and ultimately Williams refuses the Doctor's request for an audience with the President.

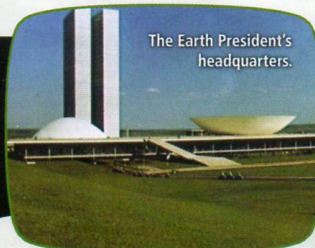
He returns to tell the President that he believes the pair to be Draconian agents, sent to sabotage the Earthmen's preparations for war. The President orders the prisoners brought face-to-face with the Draconian ambassador...

Meanwhile, Gardiner leads the Doctor and Jo into an Prison Cell; he advises them to talk, rather than be subjected to the mind probe.

■ Here, the Doctor tells Jo an unlikely-sounding tale about the Medusoids, who resembled "hairy jellyfish with claws, teeth and a leg." Might they have been native to the Medusa Cascade, where ►



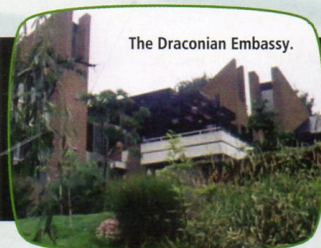
Earth's cargo ship has visitors!



The Earth President's headquarters.



The Doctor and Jo, under close arrest.



The Draconian Embassy.



## THE **FACT** OF FICTION

- ◀ Dalek creator Davros later hid 27 stolen planets (in *The Stolen Earth/Journey's End*, 2008)?
- The Doctor claims to have broken two Medusoid mind probes by telling the truth: that before being captured by said Medusoids, he'd been on his way to meet a giant rabbit, a pink elephant and a purple horse with yellow spots – all delegates at the third Intergalactic Peace Conference. That “purple horse with yellow spots” was quite possibly an alien Equinoid – two of whose cohort, matching exactly that description, the Eighth Doctor will one day encounter in Victorian London, as seen in the *Radio Times* comic strip serial *Perceptions* (1997; written by Gary Russell, illustrated by Lee Sullivan).
- Earth's Space Corps also had access to a mind probe, which Major Warne wanted to use against suspect miner Milo Clancey in *The Space Pirates* (1969). The Time Lords, too, possessed such a device – which President Borusa threatened to use on his own Castellan in *The Five Doctors* (1983). But a standard mind probe is rather less effective than a Mind Analysis Machine, we presume – since the Daleks very recently all-but-killed the Doctor by using the latter on him, in *Day of the Daleks*!

**Later: Williams has the Doctor and Jo brought into the President's Office, but the Prince insists that his Empire employs no human agents. Some third party is trying to provoke war between Earth and Draconia, claims the Doctor; both sides are being duped. The Doctor and Jo are returned to the Prison...**

■ Despite that fact that it'd be easily identifiable, Paul Bernard chose the Brutalist concrete form of the Hayward Gallery building on London's South Bank (opened just four years prior to filming, on 9 July 1968) to represent the exterior of the Earth Security facility, in scenes filmed on 10 September 1972: “It was just a reflection of my own attitude that this was the most ghastly piece of architecture that I had knowledge of!” It's worth pointing out, however, how 1960s-built Brutalist architecture (specifically, the Thamesmead South housing estate) had provided a backdrop to the brutalised future depicted in director Stanley Kubrick's notorious *A Clockwork Orange*, which (briefly) went on release in Britain on 13 January 1972...

- Designed by Norman Engleback (1927-2015) and others, the Hayward Gallery had only recently been topped by the 45-foot-high Neon Tower, a ‘kinetic sculpture’ by artist Philip Vaughan in collaboration with electronic engineer Roger Dainton; clearly visible on screen, the Tower was (controversially) removed in 2008. Also apparent in the establishing shot: nine of the 66 glass pyramids installed on the Hayward's roof, apparently at the instigation of sculptor Henry Moore (1898-1986).
- For the sake of balance, *The Fact of Fiction* thinks the Hayward's magnificent...

**Meanwhile: in the Draconian Embassy, the Draconian First Secretary (Lawrence Davidson) suggests to the Prince that it would be useful to question the humans found on the C-982.**

■ Earthmen are ‘an inscrutable species’, the First Secretary tells the Prince – neatly inverting an old racist stereotype sometimes applied to the East Asian peoples.

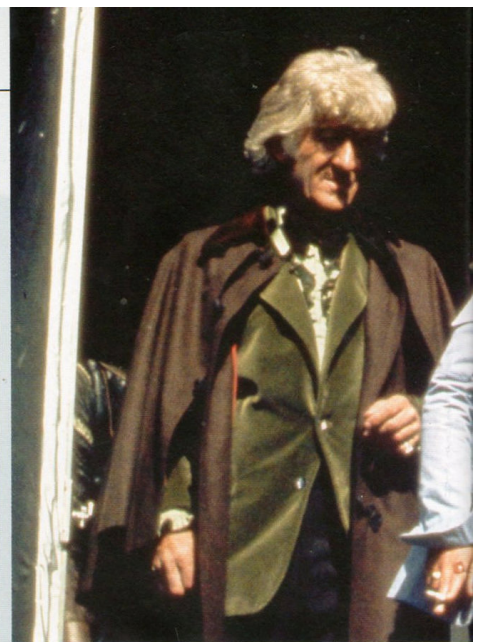
**He calls the President, asking for the prisoners to be conveyed to her Office, so the Prince may interrogate them further in her presence – and soon, a Cell Guard (Timothy Craven) arrives to escort the Doctor and Jo. Outside the Prison, however, their Guards come under fire – and the Doctor is seized by Draconians.**

■ The Draconians' pistols were last seen in the hands of a twenty-second century guerrilla gang from an alternate reality in *Day of the Daleks*.

■ The Doctor's kidnapping was staged in a now-inaccessible slanted passageway under the Queen Elizabeth Hall – another Brutalist building, adjacent to the Hayward.

**At the Embassy, the Prince demands that the Doctor confirms their suspicions – that he's part of a plot against the Draconian Empire concocted by Williams. The First Secretary threatens to use the Draconians' own mind probing techniques against the Doctor – who at that point contrives to escape his two guards.**

■ As scripted, the Doctor simply felled the guard with Venusian Karate. The Doctor's backward roll over his chair was performed by Jon Pertwee's



## **‘Might the Medusoids have been native to the Medusa Cascade, where Davros later hid 27 stolen planets...?’**

(usual) stunt double, Terry Walsh... in his (usual) unconvincing wig!

**He rushes out into the grounds of the Embassy... only to end up back in the hands of Earth Security.**

■ A strikingly modern house in posh leafy Hampstead doubled as the outside of the Embassy. Designed by Hal Higgins (1926-2011) in 1964, 8A Fitzroy Park was then the property of husband and wife Kenneth and Naomi Capon: he the Brutalist architect responsible for the University of Essex; she a BBC TV director, responsible for various episodes of sci-fi anthology *Out of the Unknown* (1965-71) – and whose association with *Doctor Who* producer Barry Letts dated back to 1957, as we'll see.

■ A strikingly modern house in a posh leafy setting – belonging to ‘Mr and Mrs Alexander’ – makes a visible counterpoint to Brutalist reality in *A Clockwork Orange*, too...

■ As scripted, the Doctor was supposed to startle ‘an astonished Draconian gardener’ in his flight, then vault the embassy wall; graffiti reading ‘DRAGONS GO HOME’ was painted on the other side of the wall – which was where the Doctor ran into the Earth Security men sent to locate him.

■ In Hulke's novelisation, the Doctor scales the wall – which he flattens himself against when ‘a small tubular hover-car, all black except for a chromium bumper’ hurtles towards him: ‘It pulled up directly in front of him, a mounted television eye on its roof turning to ‘look’ at him. A metallic voice spoke. “Get in.” A door in the side of the vehicle slides open: “You have nowhere to run to. Get in or be destroyed.”’ Defeated, the Doctor concurs.

**The Doctor is soon returned to the Prison Cell, where Jo again hears the strange ‘hypnotic’**

## HOW TO RESTRAIN YOUR DRAGON

**S**o far, the noble Draconians have never again appeared on TV, although they've been name-dropped several times: the Tenth Doctor described how a Horned Beast figured in the myths and legends of Draconia in *The Satan Pit* (2006); the Draconians were said to be one of the species gathering above the skies of Stonehenge in *The Pandorica Opens* (2010); the Eleventh Doctor recalled “arm-wrestling a Draconian” – a case of ‘how to restrain your Dragon’, perhaps? – to the townsfolk of Trenzalore in *The Time of the Doctor* (2013); and in the *Sarah Jane Adventures* story *Secrets of the Stars* (2008), super-computer Mr Smith made mention of the Draconians' own astrological zodiac.

As with the Ogrons' world, the *Doctor Who* Weekly ‘back-up’ comic strip returned to Draconia: in Steve Moore and Steve Dillon's *Star Tigers* [DWM 27-30/44-46, 1980], Draconian Prince Salander was recruited into a Dalek-killing super-squad assembled by Abslom Daak. In Terrance Dicks' ‘past Doctors’ novel *Catastrophe* [BBC Books, 1998], set not long after *Planet of the Daleks*, the Third Doctor and Jo encountered Draconian imperialists on the planet Kastopheria. Singular Draconians featured, too, in the Dicks-scripted stage play *The Ultimate Adventure* (1989)

and his video-only drama *Mindgame* [Reeltime Pictures, 1998].

Later Doctors who again met the Draconians in other spin-off media include: the Sixth in Marc Platt's audio drama *Paper Cuts* [Big Finish, 2009], and also in Alan Mackenzie and John Ridgway's comic strip serial *Kane's Story/Abel's Story/The Warrior's Story/Probisher's Story* [DWM 104-107]; the Seventh in Paul Cornell's *New Adventures* novel *Love and War* [1992]; then the Tenth in Tony Lee and Matthew Smith's IDW Publishing comic strip serial *Fugitive* [*Doctor Who* #3-6, 2009], plus a one-shot, *Cold-Blooded War!*, by

Richard Starkings/Gary Russell and Adrian Salmon [2009]. Draconians featured, too, in several of Big Finish's *Bernice Summerfield* audio dramas – including *The Draconian Rage* [2003], *The Judas Gift* and *Freedom of Information* [both 2007].







Abducted by the Ogrons!

sound. Outside, a Guard sees an encroaching Ogron change, in his perception – becoming a Draconian. Two Ogrons (Maurice Bush, Geoff Todd) enter the Prison, shooting down Guards before breaking through the door of the Cell: “You, come,” an Ogron orders the Doctor and Jo.



## Episode Three

FIRST BROADCAST: 10 MARCH 1973

Sheila (Luan Peters) massages the President's temples while the President's Secretary talks her boss through her itinerary – including Williams' request for an interview.

■ Luan Peters' previous *Doctor Who* appearance had been under another name entirely. In 1967, while known as singer 'Karol Keyes', the former Carol Hirsch (1946-) had replaced Sandra Bryant as cheerleader Chicki in the fourth and final episode of *The Macra Terror*. After working under Joan Littlewood at the Theatre Royal, Stratford East, she changed her name again, and began to pick up more substantial acting roles – in two of Hammer Films' notorious 'lesbian vampire' shockers, for example (*Lust For a Vampire* and *Twins of Evil*, both 1971). Doubtless, however, her role in *Frontier in Space* came about after a six-episode stint in *Coronation Street*, playing physiotherapist Lorna Shawcross; Paul Bernard directed her in two episodes, broadcast 16 and 21 June 1971.

■ Needless to say, Peters wasn't hired as a non-speaking supporting artiste – but all of Sheila's dialogue was edited out after the episode was found to be significantly overlong. As scripted, Sheila remarked to the President that having to work with a man like General Williams “must make things very difficult for you madam” – and from there, the truth of Williams' involvement in the first Earth/Draconia war emerged. The President

told Sheila how, as an aide to an Earth senator, she'd been part of the peace delegation sent to parley with the Draconians on a neutral planet. Close to the rendezvous point, the Earth ship ran into a neutron storm – and young John Williams was forced to assume command after all his superiors were accidentally killed. The President continued: “... suddenly we saw a Draconian vessel approaching... We expected an unarmed civilian [sic] ship like ours. This was a Draconian battle-cruiser. It came closer and closer. We signalled them, but there was no answer to our signals. John became convinced that they were going to attack us – that the whole peace meeting was a trap to destroy Earth's leaders.” Since the Earth ship had no defences of its own, Williams ordered it turned around, using its ‘retro-rockets’ to blast the Draconian vessel... which was totally destroyed when its power source exploded: “From then on, we were at war.”

**Outside the Prison, Earth Guards fire on the ‘Draconian’ kidnappers – enabling the Doctor and Jo to escape their Ogron captors. Soon, to the President, Williams reports the disappearance of the ‘Draconians’.**

■ As this scene opens, the President is supposedly watching news footage of “Anti-Draconian riots in Tokio”. Actually, it's real-life footage of a violent confrontation in Tokyo in 1969: in January that year, some 8,500 police officers in riot gear used tear gas and water cannon to to disperse circa 700 leftist students – the so-called ‘White Helmets’ – who'd occupied part of the campus of the University of Tokyo (Todai).

**The time has come, insists the General, to attack the Draconians. When the President refuses, Williams warns her that if she's not seen to act decisively against the Draconians, she'll be replaced in a military coup.**

■ “We used to be friends once,” Williams tells the President. “I know what's happened has changed all that, but do you really think I'd betray you?” Hulke fills in their past history in *Doctor Who* and the *Space War*... and, well, ‘It's complicated!’ It turns out that the President still wears a silver locket around her neck, keeping a ‘tiny photograph’ of the 20-year-old Lieutenant Williams – as she knew him 20 years before, before he took the decision to destroy that Draconian cruiser, condemning Earth and Draconia to war. On the journey home, however, she'd refused to see him or speak to him – “Because you'd destroyed everything we had worked for,” she reminds him. But (it seems) fate drew their paths back together: ‘In the great political debate before the last presidential election, General Williams had made it know that he favoured an aggressive inter-stellar policy!’ Once she'd won the election, the new President invited Williams to be her military aide – partly ‘to heal political wounds’, and also in the hope that with the General inside her metaphorical tent, ‘he would not set himself to working against her peace policy’.

# Frontier in Space

**Instead, the President intends to break off diplomatic relations, expelling the Draconian ambassador from Earth. The Draconians' true intentions lies in the minds of the Doctor and Jo, asserts Williams. Soon, the Doctor is put under the Mind Probe – but the device only malfunctions.**

■ Here playing the strangely glammed-up Mind Probe Technician, Caroline Hunt had hitherto played aristo sympathiser Danielle Renan in *The Reign of Terror* (1964).

■ The Probe's monitor shows various scenes from Episode One: the TARDIS spinning in space; then the Doctor and Jo standing by as the Ogrons enter the cargo ship via its Airlock; then the Doctor being shot. These are the Doctor's dredged-up memories, we presume – but if that's the case, shouldn't they be displayed from the Doctor's point of view, not the perspective of some unknown bystander?

■ Earlier, the President had expressed her hope that she might make Jo see reason – which was exactly what she tried to do in another lost scene. Here, the President's attempt to make Jo admit that she'd been ‘misled’ by the Doctor was interrupted by Williams' return from the interrogation suite, claiming to have heard the Doctor confess to being ‘in the pay of the Draconian Secret Service’. It's all a ploy, of course, designed to make Jo admit likewise – but Jo doesn't fall for it, since the Doctor had told her that the mind probe wouldn't work on him: ‘And even if it did, he'd still tell you the same story.’ Jo is soon escorted away, but still the President refuses to allow Williams to use the mind probe on Jo: ‘We must separate her from the man. It's his influence that's making her stick to her story.’ (This scene's omission is made plain at the top of the next, in which the freshly clothed Jo tells the Doctor what happened to her in the interim: “Oh, they kept going on at me to confess.”)

**Later: a Guard escorts the Doctor to the President, who offers to double whatever the Draconians are paying him. When that fails, she invokes the Special Security Act to send him to the Lunar Penal Colony – without a trial. Jo will remain on Earth, however...**

■ In the original storyline, both the Doctor and Jo were sent to the Moon.

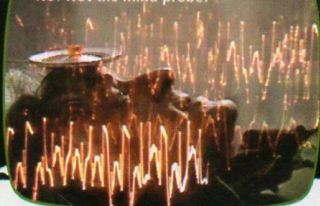
**Later: a Lunar Guard (Laurence Harrington) shows the Doctor and three more prisoners – including Patel (Madhav Sharma) – into the Main Hall of the Penal Colony.**

■ Patel was originally written as ‘Doughty’ (‘a youngish prisoner’) – but his name was altered in the camera script.

■ Producer Barry Letts had previously directed Madhav Sharma in the BBC soap *The Newcomers* (1965-69).

**Only political prisoners are sent to the Moon, Patel informs him; he admits to being a member of the Peace Party, who tried to sabotage a military base. The Prison Governor (Dennis ►**

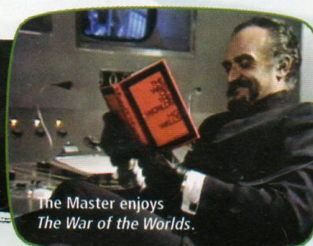
No! Not the mind probe!



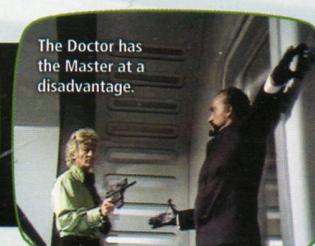
A criminal mastermind!



The Master enjoys The War of the Worlds.



The Doctor has the Master at a disadvantage.





## THE **FACT** OF FICTION

◀ **Bowen** examines the new arrivals, telling them they'll be held here for the rest of their lives.

■ As scripted, the Governor's name was given as 'Stevens' – but all references to the name were dropped by the time of recording. Why? It's tempting to note that the villain of season finale *The Green Death* (1973) would also be named 'Stevens' – after a very particular Stevens, in fact: Jocelyn 'Piranha Teeth' Stevens, then managing director of the *Daily Express* [see *The Fact of Fiction*, **DWM** 447]! Scripts for *The Green Death* weren't formally commissioned until two weeks after this episode was recorded, however; if the Governor's name was lost to avoid duplication, it implies that *The Green Death* was more fully developed by this point than can be shown by existing documentation.

He then hands them over to Cross (Richard Shaw), a 'trustee' [sic] – ie, a hardcore criminal imported from another prison, so elderly inmate Professor Dale (Harold Goldblatt) informs the Doctor and Patel.

■ Although Richard Shaw (1920–2010) had before played Morok leader Lobos in *The Space Museum* (1965), again it must have been his previous association with Paul Bernard that led to his casting as Cross. First, he'd played Vince in a Bernard-designed episode of the Rank/ITC cop show *Ghost Squad: Bullet With My Name on It* (broadcast 16 September 1961); then, he'd been Company Sergeant Major Charlton in the same two Bernard-directed *Emergency – Ward 10s* as Michael Hawkins (20 and 23 September 1966).

■ On the other hand, Malcolm Hulke had sent Harold Goldblatt (1899–1982) to the Moon before! A Belfast-based actor/manager of Russian Jewish descent, Goldblatt had played geology and mathematics expert Dr O'Connell, a member of Professor Wedgwood's lunar expedition, in the seven-part ABC TV children's serial *Pathfinders in Space* (1960). Written by Hulke with Eric Paice, this was the first of three sequels to their earlier *Target Luna* (1959) – all produced by *Doctor Who's* essential creator Sydney Newman, prior to his arrival at the BBC.

**Dale, it transpires, is a member of the Peace Party too.**

■ According to Hulke's novelisation, the President represents the People's Party – which, says Dale, the Peace Party is prepared to support "when it stands for peace. But when the President gives way to pressure from the warmongers, we oppose her."

**Back on Earth, the President and Williams review a series of charges levelled against the Doctor and Jo – including fraud, tax evasion and assault. The government of Sirius IV indeed has a claim to the prisoners, confirms the President – who has their Commissioner sent in. It's the Master (Roger Delgado)!**

■ It's the Doctor's own fault that the Master is back again, of course – for when last we saw him, in *The Time Monster*, the Doctor successfully persuaded the all-powerful Kronos to spare the Master an eternity in torment, and give him back his freedom.

■ We presume that Sirius IV (originally 'Alderbaran' [sic] Four) is neighbour to Sirius V, site of the Academia Stellaris, one of the greatest art galleries in the whole galaxy – at least, according to the Fourth Doctor's companion Romana in *City of Death* (1979). The Fifth Doctor, we're told, will land on a minor planet of the Sirius system in *The Caves of Androzani* (1984) – where he communicates with Morgus, Chief Director of the Sirius Conglomerate.

The Doctor and Dale  
– trapped without air!



## 'Actual black-and-white footage of the Moon's surface is briefly inserted into a colour episode...!'

■ Roger Delgado and Vera Fusek had twice before appeared together in the same TV drama: first in a Rudolph Cartier-directed BBC Sunday-Night Theatre production of *The Cold Light* (29 July 1956); then in *Rogue's Harvest*, an episode of ITC's Edgar Wallace-inspired series *The Four Just Men* (25 May 1960).

**In the Colony, the Doctor asks Dale to tell him all he knows about the layout; he's thinking of escape.**

■ Handicrafts and discussion groups weren't part of the lunar porridge routine at storyline stage; instead, prisoners were made to 'toil in underground workshops'.

**Meanwhile, the Master claims to have pursued the Doctor and Jo across the galaxy: once they've been tried on Sirius IV, he'll be happy to send them back to Earth for further interrogation. The President concurs.**

In the Colony, the Doctor tells Dale and Patel that he believes an unknown third party is conspiring to provoke war between Earth and Draconia.

■ After swigging from the baby's beaker each and every prisoner is provided, a woman convict seen behind and between the Doctor and Patel visibly struggles to stifle a very real choke!

**Meanwhile, the Master (still in Commissioner guise) visits Jo in her Cell – confirming that it was he who ordered the Ogrons to attack the Earth ships. He only learned that the Doctor was aboard the C-982 when the Ogrons brought the TARDIS back to their planet. She agrees to go along with his deception.**

In the Colony, Cross informs Dale that a VIP is due to land his spaceship at Bay 7 in ten minutes' time: "You can pinch it. I've set up two

space suits for you." When the Peace Party takes over, Dale tells Cross, he'll receive a free pardon.

■ Dialogue from the opening part of this scene appears to have been cut before recording. Originally, Patel stated that he and his comrades had ascribed the Draconians' sudden hostility to the fact that the 'War Party' had gained the upper hand at the Draconian Court. Dale believed that both empires will be destroyed if war breaks out – which must be what the 'third force' wants, thought the Doctor. "But what's the use of a lot of ruined planets?" asked Patel. "The mineral resources would still remain," explained the Doctor. "Hundreds of planets – all to be exploited by this third party. Terrified survivors, who'd work for anyone who let them." (This latter part is significant, since it explains the third party's precise motive – which won't be given when we eventually encounter their representatives in Episode Six!)

**Dale asks the Doctor to go with him, so he can tell his story to sympathetic listeners back on Earth. Soon, they find an Airlock door left open – with two spacesuits inside, as promised.**

■ Hulke's novelisation cuts away to inside that spaceship at this point, where Jo upbraids the Master for chucking at the thought of the prisoners' misfortune: "Why are you always so nasty?" she asks. The Master begs her to see the big picture: "You can only have good people like the Doctor provided there are bad ones like me. So I provide a great service, don't you see?"

**They suit up, so they can walk to the spaceship – but outside the sealed door, Cross activates a control panel. The Doctor observes that the spacesuits' oxygen tanks are empty – and with the door now locked, the Airlock's being depressurised: "They're pumping out the air!"**

**Episode Four**  
FIRST BROADCAST: 17 MARCH 1973

**The Doctor batters the door with one of the empty oxygen tanks...**

■ ... which might even have given way if he'd have carried on like that, to judge by how much the door flat judders!

**Moments later, the Airlock begins to repressurise. The door opens... revealing the Master.**

■ In the Target telling, the Master has already had his audience with the Governor – who (it's implied)



has tried to stall the bogus Commissioner from collecting his prisoner – before he finds the near-unconscious Doctor in the Airlock.

**Later: the Governor denies the Doctor's allegation of a conspiracy to murder the "politically dangerous" Dale, and sentences the escapees to a year's solitary confinement – but when the Master threatens to support the Doctor's demand for an official enquiry, the Governor hands the Doctor into his custody.**

■ We leave the penal colony, then, still in the hands of the corrupt Governor and his 'trustee', Cross – responsible at the very least of conspiracy to murder Dale, and what's to stop them from trying again? It seems extraordinary that the Doctor doesn't even mention the prisoners' plight to the President, later!

**Soon, the Doctor is shown into a cage in the Hold of the Master's Spaceship – where Jo, his 'accomplice', is waiting.**

■ "I remember your once visiting me when I was in prison," the Master tells the Doctor – a reference back to *The Sea Devils* (1972).

**The Master's employers are "most interested" in the Doctor, the villain tells him. Inside the cage, the Master indicates, the prisoners will be under continuous observation via CCTV. They're headed for the Ogrons' home world – "on the remote fringes of the galaxy." Once the Master's gone, the Doctor produces a string file from a secret compartment in the heel of his boot...**

■ So that's where the string file he'd used to saw his way out of the innards of the Scope in the second episode of *Carnival of Monsters* came from!

■ The Doctor complains that the prison authorities confiscated his sonic screwdriver – but he must have more than one, since he'll produce a sonic screwdriver from the pocket of a different jacket while attempting to escape a Dalek cell in the second episode of *Planet of the Daleks* (1973), the adventure that follows on directly from this!

**The ship lifts off.**

■ Here: actual black-and-white footage of the Moon's surface, taken during the course of a recent Apollo mission, is briefly inserted into a colour episode...

**From the Flight Deck, the Master listens in to the Doctor and Jo's conversation. Surreptitiously, though, the Doctor is using the file to saw through part of the cage door...**

■ The Doctor tells Jo how the Time Lords had put him on trial – a hearing dramatised in the final episode of *The War Games* (1969), written by Hulke with *Frontier in Space* script editor Terrance Dicks. It's a bit odd, then, that the Doctor claims to have had



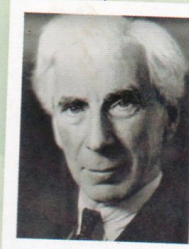
Prisoner of the Master.

## PLASTIC BERTRAND

**T**he figure of the elderly intellectual Professor Dale – leader of the Peace Party, imprisoned by the authorities – is strongly reminiscent of the real-life elderly intellectual Bertrand Russell, (1872-1970) – first president of the Campaign for Nuclear Disarmament, imprisoned by the authorities (etc).

Originally a mathematician and logician (note how Dale praises the Doctor for making "a valid point of logic"), Russell resigned from CND in 1960 to form the more militantly anti-nuclear 'Committee of 100', which planned 'massive demonstrations of civil disobedience' – sit-down protests, for the most part – to 'compel the so-called statesmen

to acquiesce'. In September 1961, all 100 members of the organising Committee were charged with inciting members of the public to breach the peace – but 32 of their number, including Russell, refused to be bound over on a promise of good behaviour, and were sentenced to seven days' imprisonment in HMP Brixton ("I sometimes think there are more members of the Peace Party up here than back on Earth," says Dale). While in jail, the 89-year-old Russell issued a message to the public, to explain why he chose prison: 'Along with valued



colleagues I am to be silenced for a time – perhaps for ever, for who can tell how soon the great massacre will take place?

'The populations of East and West, misled by stubborn governments... tamely acquiesce in policies which are almost certain to end in nuclear war.

'There are supposed to be two sides, each professing to stand for a great cause. This is a delusion – [US

President] Kennedy and [Soviet Premier] Khrushchev... are pursuing a common aim: the ending of human life.'

As Professor Dale puts it: 'There are warmongers on both sides. We are aware of that...'

the "complete answer" to every one of the "charges" (plural) set out by the Time Lords' prosecuting counsel (singular) – since on that occasion, a tribunal heard the one charge laid against the Doctor: that he had repeatedly broken their law of non-interference in the affairs of other planets. (*The Fact of Fiction* noted that the Doctor was never in fact charged with stealing the TARDIS back in *DWM* 492.) Is he trying to impress Jo, or something?

■ The Master passes the time by settling down to read a good book – HG Wells' *The War of the Worlds* (1898), as stage directions specified. Wells' War, however, describes an alien invasion of Earth, not a war between two spacefaring empires. But perhaps the Master's seeking inspiration – because it'll become apparent in Episode Six that the conquest of Earth is in fact on the cards, since the Master hopes to rule it on his employers' behalf...?

**Some time later, the Doctor succeeds in opening the door. Jo keeps up a one-sided conversation for the Master's benefit as the Doctor locates, then puts on a spacesuit – before exiting into an Airlock.**

■ Rooting through a locker in search of his Interplanetary Police spacesuit, the Doctor was scripted to locate also a copy of *Archbold's Interplanetary Law* – parodying *Archbold Criminal Pleading, Evidence and Practice*, a criminal lawyers' reference book originally written by John Frederick Archbold in 1822, but continually updated to this day.

■ Meanwhile, Jo blathers on, complaining that when she's not "doing the filing at HQ", she's "running around making tea and being general dogsbody. I mean, the time's come really when I..." We don't hear the rest, but it's not hard to guess her meaning: it's time the fledgling flew the coop – as she will in *The Green Death*, just two adventures hence. (This last line wasn't scripted; originally, she said that when she wasn't being everybody's dogsbody, she was 'off in some ghastly place being chased about by monsters')

**As the Doctor clammers over the hull, the Master makes a course correction – causing the Doctor to lose his grip; 'swimming' in space, he disconnects an oxygen pipe to jet himself back to the ship.**

■ In *The Hostage*, the third episode of Malcolm Hulke and Eric Paice's second *Target Luna* sequel,

*Pathfinders To Mars* (1960-61), yet another private moonshot goes wrong when an imposter takes the place of a Professor Hawkins: Harcourt Brown (George Coulouris), a sci-fi author obsessed with finding alien life. Taking control of the *MR4*, Brown changes course for Mars, leading heroic Conway Henderson (Gerald Flood; later the voice of Fifth Doctor semi-companion Kamelion) to make a daring spacewalk around the outside of the rocket's hull, to try to force Brown to surrender. In the process, however, Henderson is almost flung out into space...

■ All of the above would be remarkable enough, were it not for the fact that the Doctor is wearing one of several space helmets apparently custom-made for use in *Pathfinders to Mars*! The *Pathfinders* helmets were reused in a whole host of film and television programmes, not just *Doctor Who*: as part of a radiation suit in the Hammer thriller *The Damned* (1963); worn by alien conspirator Beaus in *Mission to the Unknown* (1965)/*The Daleks' Master Plan* (1965-66); on the head of the dead Thal astronaut discovered by Jo in the first episode of *Frontier's* follow-on, *Planet of the Daleks*; with new visors fitted, they'd mask the electronic faces of the alien Kraals' sinister 'mechanics' in *The Android Invasion* (1975); then, with its jaw section removed, one of these helmets seems to have become the tribesman Neeva's headpiece in *The Face of Evil* (1977). The *Pathfinders* helmets' last known appearance on TV, however, came in the misbegotten sci-fi sitcom *Come Back Mrs. Noah* (1977-78) – one final modification being the addition of a pink bow at the peak of the helmet worn by Gertrude Noah (Mollie Sugden).

**Moments later, the Airlock begins to repressurise. The door opens... revealing the Master.**

■ In the Target telling, the Master has already had his audience with the Governor – who (it's implied) has tried to stall the bogus Commissioner from collecting his prisoner – before he finds the near-unconscious Doctor in the Airlock.

**Jo's appalled reaction alerts the Master to the fact that she's been blathering away to an 'asleep' dummy Doctor. While the Doctor accesses the Flight Deck via a hatch...**

■ ... which is helped open by a stagehand, whose hand is fleetingly visible beyond the hatchway! ►



## THE **FACT** OF FICTION

◀ ... the Master exposes Jo's ruse. Locking Jo in the Airlock, he tells the Doctor that unless he surrenders, he'll hurl her into space.

■ In Hulke's novelisation, the Master warns Jo that she's "totally useless" to him: "There are men with an eye for a girl with a pretty face, adventurers with a touch of pity for the innocent victim of a situation. I am not one of those men... Come out of that cage in five seconds or stop existing!"

Returning to the Hold, the Doctor grapples with the Master – unaware that another vessel is approaching the Prison Ship. It locks on... and soon, Jo is led out of the Airlock by a Draconian Captain (Bill Wilde). They've violated the Draconian frontier, he informs them; the penalty is death.

■ Between 1965 and 1967, William (aka Bill) Wilde played regular character 'Dr Brook' in *Emergency – Ward 10*... including several 1966 instalments directed by Paul Bernard.

■ "Owing to the many insults and outrages committed against the empire of Draconia, a state of emergency exists..." begins the Captain. The phrase 'state of emergency' can't have been casually chosen: at the time of recording, Edward Heath's strike-stricken Conservative government had been forced to declare such a State (as defined by the Emergency Powers Act 1964) no less than four times in the previous three years – twice in 1970, and twice again in 1972.

■ It would appear that, when Episode Six was found to be overlong, Paul Bernard fixed the problem by grafting the first few scenes of Six onto the end of Five, only to leave Five overlong, which he fixed by grafting the first few scenes of Five onto the end of Four! But as scripted by Hulke, the episode ended here: with the Doctor, Jo and the Master surrounded by Draconians, their weapons readied. Originally, the Doctor turned to the Master and said, "Well, you wanted to start a war, and it looks as if you're going to succeed. How does it feel to be on the receiving end?"

The Doctor claims to have vital information for the Draconian Emperor; the Captain agrees to take them to Draconia. The Master is placed in the cage with the Doctor and Jo... but secretly, he activates a homing device. Aboard another spaceship, his signal's intercepted – by an Ogron!



### Episode Five

FIRST BROADCAST: 24 MARCH 1973

Later: the Prison Ship lands on Draconia. "Your Emperor is waiting to see me," the Master tells the Guards.

■ Here, the Master quotes "an Earth poet" to Jo: "My strength is as the strength of ten/Because my heart is pure." They're the third and fourth lines of Alfred, Lord Tennyson's Arthurian ode *Sir Galahad* (published 1842) – a poem that begins: 'My good blade carves the casques of men/My tough lance thrusteth sure...' He's comparing himself, then, to an heroic knight of the Age of Chivalry!

In the Throne Room, the Draconian Prince asks the Emperor (John Woodnutt) if he intends to declare war on the Earthmen, as the nobles of the court demand.

■ Evidently, John Woodnutt was cast by producer Barry Letts, a chum since the latter's acting days. They'd first appeared on screen together in several episodes of the BBC children's serial *Sara Crewe*



The Daleks prepare for their big scene in Episode Six.



A Mutt and a Drashig are readied for their cameo appearances.

## 'The Master quotes "an Earth poet" to Jo - Alfred, Lord Tennyson's Arthurian ode *Sir Galahad*.'

(1957): Letts had played an Indian Gentleman and Woodnutt a character named Ram Dass in this six-part adaptation of Frances Hodgson Burnett's *A Little Princess* (1888), 'produced' (ie, directed) by none other than Naomi Capon – real-life resident of the Draconian Embassy! Alongside future companion Frazer Hines, they'd both featured in an episode of another children's serial, *The Silver Sword* (also 1957); then gone on to play two Malays in episodes of the BBC Far East thriller serial *More than Robbery* (1958). More remarkably still: Letts, Woodnutt and Roger Delgado had all appeared (as Sir Thomas Wycherley, Master Allan and Don Jose respectively) in the sixth and seventh episodes of the Spanish Armada serial *Queen's Champion* (also 1958) – two episodes that also featured the later Doctor-and-companion pairing of Patrick Troughton and Frazer Hines (as Don Alonzo and Toby, in turn)! Letts, Woodnutt and Delgado also appeared together in *The Three Princes* (1959); then Letts, Woodnutt and Hines again featured together in the serial *The Long Way Home* (1960) before Letts eventually directed Woodnutt in an episode of *Adventure Weekly: United Effort* (6 January 1969).

■ Paul Bernard would go on to cast Woodnutt as the villainous Spidron in the *Tomorrow People* saga *The Vanishing Earth* (1973) as a direct result of his turn as the Draconian Emperor.

The Captain leads the prisoners in. The Doctor reveals that he, in fact, is a noble of Draconia – an honour conferred on him by the 15th Emperor, after he'd helped resist "a great plague from outer space" 500 years earlier. He explains how the Master is plotting to foment a war by using a hypnotic device to make Ogrons appear as Earthmen to Draconians, and vice versa.

■ The Draconian Messenger who brings news that an Earth ship on a special mission from the President is seeking permission to land in the Palace spaceport was played by Ian Frost – hitherto prosecutor Baccu in *The Ark: The Plague* (1966).

As the Master plays for time, Jo hears the hypnotic sound again. Moments later, Ogrons burst in and rescue the Master.

■ Just 47 seconds elapse between the moment that the Messenger exits with the Emperor's consent to allow the bogus Presidential ship to land, and the moment that the Ogrons burst into the Throne Room, guns blazing. That's 47 seconds for the Messenger to deliver the Emperor's consent to whoever dispatched him, for that consent to be received aboard the bogus Presidential ship, for the ship itself to come in to land at the Palace spaceport, and for the Ogrons to fight their way through the corridors of a strange palace! (Which would seem to be pushing it, a bit.)

When the sound fades, the Doctor asks the Emperor to look again at the body of an 'Earthman' he'd knocked unconscious – and at last, the Emperor sees an Ogron.

Having returned to the Ogron ship, the Master realises that one of the creatures is missing.

■ Hulke originally intended for three of the 'great lumbering dolts' to have been left behind. When Ogron 2 asked, "What shall we do now?" the Master was meant to complain: "I suppose I shall have to do all your thinking for you as usual..."

Meanwhile, the Doctor appeals to the Emperor to launch an expedition to Earth, taking the captured Ogron as evidence; Jo suggests using the Earth Police ship. The Emperor agrees – provided the Prince goes with them.

■ The Ogron remains mute when first the Doctor, then the Prince ask him questions. As scripted, he simply responded: "We obey the Master."

■ Also as scripted: after Jo suggested using the Police Ship, the Doctor told Jo her she'd "better pipe down" – since "Women's Lib hasn't got very far on Draconia!"

Later, in flight: Jo feeds the caged Ogron a banana.

■ "You know, I think it's about time that Women's Lib was brought to Draconia," Jo tells a Draconian



guard – replacing the Doctor's cut line in the previous scene.

■ Originally, she added: "Honestly. I can't imagine how they treat their poor wives." (But who was she supposed to be addressing? The Ogron?)

**On the Flight Deck, the ship is about to cross the frontier into Earth space when the Doctor notices another ship on their tail; it's the Ogrons, of course, but the Doctor believes it to be a frontier patrol ship. The Ogron ship opens missile fire...**

■ When the Doctor hails the Ogron ship, the Master replies in the tone of a space PC Plod. In the Target telling, this greatly impresses one of the Master's henchmen: 'An Ogron asked, "How you make voice different?"' His employer's reply: "Because I'm a genius."

**The Doctor takes evasive action – but in the meantime, the captive Ogron succeeds in tearing the cage door open. He goes to the Flight Deck, where the Doctor eventually overcomes him. Meanwhile: an Ogron boarding party enters via the Airlock, seizing Jo.**

■ Unusually, the Doctor merrily blazes away with a blaster as he joins the Prince in targeting the Ogrons.

**The approach of Earth battlecruiser X29 causes the Master to order his Ogrons to retreat – and when he unlocks the Ogron ship without first sealing the Airlock of the Police Ship first, the Doctor and the Prince only narrowly avoid being sucked out into space.**

■ Round about this point in Hulke's original storyline, the Doctor also struggled to avoid being sucked out of an open Airlock into space – although the circumstances were very different! Having persuaded the Andromedan Emperor that some third party was intent on provoking war with Earth, the Doctor was returning to Earth in an Andromedan ship when it came under attack by 'Earth' raiders. As the Doctor grappled with one of the attackers inside the Airlock, the raider's 'human' mask was ripped off – exposing the simian features of an Ogron for the first time. However: 'The Ogron plummets back into space, and is lost.' Perhaps the Ogrons' first appearance was shifted back to show another 'monster' sooner; perhaps, too, the 'hypnosound' was devised to get around the obvious practical objection here – fitting a human mask on top of an Ogron mask on top of an actor's face!

**The Earth Cruiser Captain (Clifford Elkin) demands the occupants of the stolen Police Ship stand by to be boarded. Listening in remotely, the Master gloats to Jo: the Ogron captured on Draconia is standing beside her, meaning the Doctor can no longer prove his story.**

**Back on Earth, the Doctor proposes that the President launches an expedition to the planet of the Ogrons, in search of the proof he needs.**

■ The President points out that the Doctor's failed to provide any "concrete evidence". In the original storyline, however, he was able to produce the 'human' mask he'd torn from that Ogron attacker...

**The President agrees – but Williams overrules her, since it's a military matter. The Prince alleges that Williams started the first Earth/Draconia war 20 years earlier, when he opened fire on a Draconian ship on a peace mission. It was a battlecruiser, insists Williams. "How else should a nobleman of Draconia travel?" asks the**

**Prince. "But its missile banks were empty..."**

■ With the explanation given in the President/Sheila scene at the top of Episode Three having been cut, it's entirely unclear how young General Williams could have "destroyed" that Draconian battlecruiser all those years before – since the Earthmen's ship was unarmed, too!

**As the Ogron ship prepares to land on the Ogrons' planet...**

■ "I'm afraid it's not a very comfortable place," the Master tells Jo, "but as the old song says, 'Be it ever so humble, there's no place like home...' – quoting the second and most familiar line of the song *Home! Sweet Home!* (1823), said to have inspired dimension-hopping Dorothy's prayer in *The Wizard of Oz* (1900). The quote appears to have been Roger Delgado's own addition – into what turned out to be the last scene he ever played in Master mode, since Episode Five was actually recorded the day after Six.

**... a chastened Williams apologises to the Prince, and agrees to lead the mission to the Ogrons' planet himself.**

■ "If the planet of the Ogrons exists, we shall find it," declares Williams – at the end of Episode Five, as Hulke wrote it. (Everything from this point on was written as Six, but shifted back when that final episode was found to be overlong.)

**Meanwhile, the Master leads Jo across the planet surface...**

■ Parts of the Beechfield quarry [sic; often given incorrectly as 'Beachfields'] – an open-cast Fullers' Earth mine off Cormongers Lane in Redhill, Surrey – became the desolate landscape of the Ogrons' planet, in scenes filmed on 11 and 12 September 1972.

**... into the Main Area of the subterranean Ogron Citadel – where Jo sees the TARDIS stood in an alcove. The Master intends to set a trap for the Doctor, using Jo's help – but when he tries to hypnotise her, she recites nursery rhymes to help her resist...**

■ The Master's surprised to discover that Jo's learned to condition herself against hypnosis – since she'd proven easily susceptible to his suggestion on the occasion of their very first encounter, in *Terror of the Autons* (1971)!

■ Jo's concentration would appear to waver when she comes to recite *Mary Had a Little Lamb*: "... and everywhere that Mary lamb [sic], the lamb was sure to go!"

■ "I was never very fond of nursery rhymes anyhow," claims the Master. Oh, really? In *The Demons* (1971), he'd chanted "Malet! Tilad Ahryam!" in order to summon up the alien Azal. With the letters reversed, it reads...

**The Master instead produces the box he uses to generate the hypnosound: "You may have heard this noise before, Miss Grant. It works directly on the fear centres deep in your mind!"**

## WHERE ELSE HAVE I SEEN...?

**PETER BIRREL** (1935-2004)



Draconian Prince  
TV appearances

include: *Adam Adamant Lives!*; *Wish You Were Here* (1967) as Saville; *Man in a Suitcase: The Bridge* (1967) as Rossiter; *Stephoe and Son: Back in Fashion* (1974) as Agent; *The XXX Man: The Execution* (1976)/*The Resolution* (1976) as Groot; *Hammer House of Horror: The Mark of Satan* (1980) as Markham.

**MICHAEL HAWKINS**



General Williams  
TV appearances

include: *The Avengers: The Deadly Air* (1961) as Dr Philip Karswood/*The Golden Fleece* (1963) as Corporal Jones/*Take Me to Your Leader* (1969) as Shepherd; *Out of This World: The Dark Star* (1962) as George

Chalmers; *R3* (13 episodes, 1965) as Philip Boulton; *Man in a Suitcase: Which Way Did He Go, McGill?* (1968) as Detective Inspector Stoke; *Doomwatch: The Plastic Eaters* (1970) as Jim Bennett/*Hair Trigger* (1972) as Michael Beavis; *I, Claudius: A Touch of Murder* (1976) as Rufus; *Survivors: Manhunt* (1977) as Colonel Clifford.  
Film appearances include: *The Hound of the Baskervilles* (1959) as Lord Caphill; *They Came from Beyond Space* (1967) as Williams.

**JOHN WOODNUTT**

(1924-2006)



Draconian Emperor

Other  
Doctor Who appearances: *Spearhead from Space* (1970) as Hibbert; *Terror of the Zygons* (1975) as Duke of Forgill; *The Keeper of Traken* (1981) as Consul Seron.  
Other TV/film appearances: *See The Face of Fiction: Terror of the Zygons* [DWM 345].



## Episode Six

FIRST BROADCAST: 31 MARCH 1973

**In Jo's eyes, the Master becomes first a Drashig, then a Mutt, then a Sea Devil – but she resists, insisting that the illusion no longer works on her.**

■ At one stage, the Master was intended to conjure up an Auton, too – and the fact that he knows that she knows all of these monsters from earlier encounters would seem to imply that he's making them appear.

■ "It's not real! It's an illusion!" cries Jo. "Then we shall have to try a little harder, Miss Grant," menaces the Master – the implication being that she's already seen at least one of those ultrasonically generated monstrosities. At that point, however, they've not yet appeared!

**While two Ogrons drag Jo away, another reports the success of two more raids on Earth cargoes, in Earth space – one ending in an Earth ship's destruction. "That should stir things up..." thinks the Master. Indeed: back on Earth, the President, the Prince and the Doctor watch Opposition leader Congressman Brook (Ramsay Williams) make a televised demand to attack Draconia: "There is only one solution now! War! War! War!"**

■ Bill Mitchell (1934-97), 'probably the best voiceover man in the world', was booked to play a Newscaster, reporting on how 'spontaneous mass rallies' had broken out 'all over Earth' following news of the latest Draconian attack. This was planned, supposedly, to run over footage of the several-hundred-thousand-strong audience gathered in Hyde Park to watch the Rolling Stones at the famous 'Stones in the Park' gig of July 1969 ►



## THE **FACT** OF FICTION

◀ (where Mick Jagger released many hundred cabbage white butterflies as a tribute to former bandmate Brian Jones, who'd died just two days earlier). It's not known why neither Mitchell nor the Hyde Park footage featured in the finished episode – perhaps the Stones fans didn't look enough like they were baying for blood? But Mitchell was credited regardless; later, he played the voice of the alien Zor in the LP release *Doctor Who and the Pescatons* (1976).

**Williams arrives, to escort the Prince and the Doctor to his personal scout ship.**

■ That's the last we'll see of the President, alas. In Hulke's original storyline, however, she was waiting to hear from the joint Earth/Andromedan expedition in the latter stages of the narrative: 'If no news is received in the next few hours, the President will be forced to press the War Button.'

**Meanwhile, a Ogron brings the imprisoned Jo a bowlful of food, and a spoon – with which she begins to dig under the bars of her Cell.**

■ In the Target telling, Jo's Ogron jailer tells her to "eat good, get big, become Ogron wife"; she promises to fatten herself up.

**On the Flight Deck of Williams' ship, the Doctor explains how he extracted co-ordinates for the Ogron planet from the computer aboard the police ship stolen by the Master.**

**Entering Draconian space, the ship comes under attack. Hyperdrive enables it to outrun its pursuers, but the Pilot (Stanley Price) reports damage to the exterior electrical circuit.**

■ Here, the Prince promises that the officer in charge of the attacking Draconian ship "will be punished" – despite the fact that, as the Doctor points out, it was their Earth scout ship that had infringed on Draconian space. But the Prince's unforgiving attitude should come as no surprise, since the Draconians' name is derived from a word used to describe the notoriously harsh penal Code of the seventh-century BC Athenian legislator Draco – Judge Dredd in a toga, pretty much!

■ It's worth underlining, then, that the word 'Draconian' has no connection whatsoever to the word 'dragon' – so calling them 'Dragons'? That's actually racist.

**The Doctor goes outside to effect a repair, with a Draconian ship drawing ever closer. Finally, he succeeds – and the ship shoots away.**

■ As with Episode Four's spacewalk sequence, the Flying Ballet wires on which the Doctor's suspended are often visible. (In this instance, however, we might just argue that the Doctor's attached to safety lines of some description; after all, last time he nearly did the full Major Tom...!)

**Having escaped her Cell, Jo hides as an Ogron bows before a wall painting depicting some bizarre monstrosity.**

■ In the Target text, Jo instead sees the Ogron add to a huge pile of fruit and veg heaped up beneath

the painting, as some kind of offering: "O Great Mighty One, I bring you food... Allow us to share your planet. Do not eat Ogrons." (In fact: when first led into the Ogrons' labyrinth, Jo had passed by 'an Ogron suspended from the rocky ceiling by heavy chains' – part of his punishment for stealing food from the "holy place".)

**By now, Jo has found and stolen the 'hypnosound' device. She spots a card giving the planet's co-ordinates, and uses a radio to broadcast a mayday – which is intercepted by Williams' ship. But the Master surprises Jo, revealing that he'd left the co-ordinates for her to find: "When the Doctor arrives, we'll be waiting..." He activates his homing device, and has Jo taken away again.**

■ "I knew I could count on you to get out of your cage," the Master tells Jo. But hold on: Jo was given that handy spoon before Williams' ship entered Draconian space... long before it arrived in orbit around the Ogron planet!

**The homing signal's a bit too convenient, thinks the Doctor – but the damaged exterior circuit forces them to land. The Master sends Ogrons to collect them. Together with four Earth Guards, the Prince, the Doctor and Williams make their way across the rocky surface of the Ogron Planet...**

■ ... pausing to observe the track of its one dominant lifeform – a "large and savage reptile". The creature they're about to encounter is very far from reptilian, however...!

■ Williams' "large and savage" line was written to be delivered as a quote from dialogue that would ultimately be cut from an earlier Flight Deck scene – in which he recited the Galactic Survey entry on the planet from a micro-film viewer.

**Ogrons surround the Doctor's party, ordering them to surrender – but a firelight is cut short when the Ogrons take fright at the appearance of some bizarre monstrosity.**

■ For reasons that remain unclear, Visual Effects provided the production team not with a giant reptile but, as Paul Bernard put it: "a piece of rubber blubber blown up... It was awful – and I said so. But there was no budget to make something else. So I put it on the hill, against the light, and thought, 'I'll try to get away with just a silhouette...'"

■ In Hulke's novelisation, the Doctor's party is saved from 'twenty or more' Ogrons by the sudden appearance of one of the 'giant Ogron-eating lizards' alluded to in the dialogue above: 'The shape of the head, reminiscent of Earth's one-time *tyrannosaurus rex*, with savage shark teeth angled backwards into the mouth, was the same grey colour of the sand...' It uses its 'long and mobile' upper limbs, ending in 'enormous seven-fingered claws', to pick up a 'stupefied' Ogron and pop it into its mouth: 'At the sight of their comrade being eaten, the Ogrons dropped their blaster guns and ran...'



The cast and crew relax on the planet of the Ogrons.

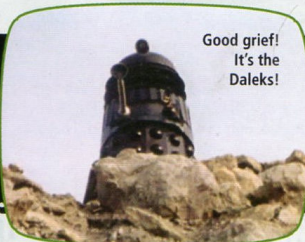
## 'The Draconians' name is derived from a word used to describe the seventh-century BC Athenian legislator Draco.'

■ In fact, the Prince had previously suggested that they might locate the Ogrons' hiding-place by looking for the lizards: "'Ogrons would know enough to hide," said the Prince. "Lizards will not. If the lizards are savage perhaps they eat Ogrons. So where we see lizards, we can be sure the Ogrons are not far away. It is logical."

**The Master is in radio communication with his employers when the terrified Ogrons return, reporting that "the monster" came. "You will answer to your masters for this!" says the Master.**

**On the surface, the Prince observes a ship coming in to land. Moving on, the Doctor's party is hailed by the Master from a rocky ridge; behind him, "some old friends" – three Daleks.**

■ Neither the oh-so-convenient homing signal nor the Ogron-eating monster featured anywhere in Hulke's storyline. Instead, the joint expedition was infiltrated and sabotaged by unspecified agents of the Master, who betrayed Earthmen and



Good grief!  
It's the  
Daleks!



The Doctor seems delighted  
to see his old enemies again.



Captured!



"I'm sending  
a message to  
the Time Lords!"



# Frontier in Space



Andromedans alike, leading them into the arms of the Ogrons. Eventually: 'The Doctor is taken before the Master, who has a Dalek by his side.'

■ Daleks would return to the same Beechfield quarry location seen here early the following January, when one of its lakes became a molten ice pool on the planet Spiridon, as seen in the following adventure, *Planet of the Daleks*; later, the same site doubled as the "barbarian garden" of Outer Gallifrey, as seen in *The Invasion of Time* (1978). Quarrying in the area ceased in the late 1990s, and much of the site is now given over to landfill.

**In the Ogrons' Citadel, the villain persuades a gold Dalek (voiced by Michael Wisher) not to exterminate the Doctor, but to leave him his prisoner, so he might "see the planet Earth, that he loves so much, in ruins." The Daleks depart: "We shall now return to our base and prepare the army of the Daleks."**

■ Roger Delgado surreptitiously corrects the direction of travel of the last of the three Daleks, as it exits!

**The Doctor's party is placed in cages, like Jo – who reveals the stolen 'hypnosound' device. The Doctor begins to adjust it...**

■ Jo expresses no surprise at the Prince's mention of Daleks – but why should she? Way back in the cargo ship in Episode One, she'd reminded the Doctor that when last they'd met the Ogrons, they'd been working for the Daleks. "Well, you don't suppose that, that –" she'd began... but the Doctor had cut her off before she could fully verbalise the perfectly reasonable assumption that the Ogrons were once again working for the Daleks, choosing instead to mansplain how Ogrons are mercenaries for hire. It's taken quite some time (a full five episodes!) for it to be revealed that Jo was right all along – so it's quite remarkable that she resists the temptation to remind him here how she'd tried to tell him so...!

**The Master is again in radio communication with the Daleks, telling them that war is now certain – and asks to rule the planet Earth in their name.**

**In the Cell, the Doctor tells the Prince and the General that he intends to create a diversion, so**

**they might return to Williams' ship and report the truth to their respective governments; he and Jo will escape in the TARDIS. He uses the hypnosound device to persuade their Ogron guard that he's a Dalek...**

■ Pleasingly, it's plainly Jon Pertwee's modulated voice ordering the Ogron to "Open the gate!"

**The Ogron releases them, then runs to tell the Master what he's seen...**

■ There's an intriguing moment here, when the Master surreptitiously curses the "stupid tin boxes" he's been working for: "Right, we'll see who rules the galaxy when this is over..." Are we supposed to infer that, contrary to appearances, the Master's actually working to another agenda – and that he *isn't*, in fact, the Daleks' patsy? One particularly outré suggestion regarding the Master's true intentions is given in the recently published *The Essential Doctor Who: Time Lords*: that the Master is acting 'as a plausibly deniable asset for the Time Lords – perhaps in exchange for a pardon (or Earth, or both)?' Our tinfoil-hatted conspiracy theorist speculates that the High Council had plotted with the Master to use the outbreak of the Earth/Draconia war as a means to lure the Dalek army on Spiridon into some unknown trap... only to abandon him to his Ogron servants after the Doctor blundered onto the scene. After all: when next we meet the ravaged Master in *The Deadly Assassin* (1976), he's been returned to Gallifrey by Council member Chancellor Goth, and is plotting to murder the President – partly, perhaps, as revenge...?

■ "Do not fail the Daleks," the Master is warned. He'll get what's coming to him, perhaps, when the Daleks execute his future incarnation (played by Gordon Tipples) in the prologue to the TV Movie (1996)!

**En route, the Doctor's party passes the Ogrons' idol to the bizarre monstrosity...**

■ "They're probably more frightened of him than they are of the Daleks," muses the Doctor – a key piece of exposition, meant to set up the finale...

**The Doctor and Jo bid farewell to the Prince and the General – but as they arrive outside the TARDIS, the Master confronts them – armed with a gun, and flanked by Ogrons.**

■ The shadow of a boom mic crosses the Doctor's face as he comments on the Master's incredible persistence.  
■ As scripted, Ogrons recaptured the Prince and the General, and returned them to the scene...

**The Doctor uses the hypnosound device to cause the Ogrons to panic...**

■ "Monster!" cries an Ogron – but the (illusory) Ogron-eater meant to have appeared here is nowhere to be seen! In editing, the 'rubber blubber' seen on location had been cut down to just a single, fleeting shot. Here, Bernard tried to do without the Ogron-eater altogether, relying on the Ogron actors' reactions to convey the impression of the monster's

appearance. However, as he later recalled to the fan magazine *DWB*: "they weren't the world's greatest Laurence Oliviers! I had this predicament you know, where you almost wet yourself... So I said, 'I can't do this, it's becoming *Carry On Monsters*!' So I cut it right down..."

**In the confusion, the Master lets off a wild shot, hitting the Doctor's temple. The Ogrons carry the Master away.**

■ The ending, therefore, was edited into incoherence. In Hulke's original: a 'fleeing' Ogron was supposed to jog the Master, knocking his blaster aside... which was then collected by the General, who tried to level it at the Master... who ran off down a corridor. The Doctor told Jo not to worry about the Master, since they had more important things to do: "We're going after the Daleks [sic]."

■ In the Target telling, however, it's the Doctor who collects the Master's dropped blaster. With his nemesis at his mercy, he orders Jo inside the TARDIS: "Well," said the Master, "you only have to squeeze the trigger..." But the Doctor can't kill him, of course – and since returning the Master to prison on Earth matters less to him at that moment than going after the Daleks, he hurls the blaster into a distant corner: 'The Master grinned. "Perhaps we shall meet again, Doctor."' The Doctor agrees – then exits into his TARDIS: 'The Master watched as it dematerialised. Then he went back

to his big table and started to collect his star charts and other papers. "Oh well, he said to himself, "there's always tomorrow." (Oddly, this sequence of events isn't adhered to in Terrance Dicks' *Planet of the Daleks* novelisation, issued just one month later – in which, contrary to both TV and print versions, Jo reports that the Doctor was "seriously wounded in a Dalek ambush"!)

■ *Doctor Who and the Space War* was written after Roger Delgado's untimely death, and published shortly before the Master's TV return in *The Deadly Assassin* (1976) – so this reworked scene (quite literally) closed the book on the story of the Doctor and the Master. In this incarnation, at least...

**Jo helps the wounded Doctor into the TARDIS. He dematerialises his Ship, then activates its telepathic circuits – sending a message to the Time Lords.**

■ Jo's holding the Master's blaster when she helps the Doctor into the TARDIS from the Citadel's Main Area – but it's vanished in the next shot, when the pair stagger into the TARDIS Control Room!

■ As Paul Bernard had directed it, the final scene was a last-minute amendment, meant as a better lead-in to *Planet of the Daleks*. The version that made it to screen, however, was a new ending again, remounted on a partial recreation of the Ogron Citadel set. Directed by David Maloney, this was recorded alongside *Planet's* first episode on Monday 22 January 1973 (hence Jo's slightly shorter haircut!).

■ And so: the story continues. **DWM**

## FURTHER INFO



**DVD**  
Part of the Dalek War box set  
**COMPANY**

BBC Worldwide  
YEAR 2009  
CAT NO BBCDVD 2614(A)  
AVAILABILITY Out now



**VIDEO**  
**COMPANY**  
BBC Video  
YEAR 1995

CAT NO BBCV 5640  
AVAILABILITY Deleted

## NOVELISATION



*Doctor Who and the Space War*  
**COMPANY**  
Wyndham Publications

Ltd/Target Books  
YEAR 1976  
BOOK NO 57  
AUTHORS Malcolm Hulke  
AVAILABILITY Out of print

## AUDIOBOOK



*Doctor Who and the Space War*  
**COMPANY**

BBC Radio Collection  
YEAR 2008  
NARRATOR Geoffrey Beevers  
AVAILABILITY Out now



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# The Tenth Doctor Adventures

**I**t's funny, isn't it, running into friends that you haven't heard from in a while? They might have changed a lot, or a little, or maybe they're exactly the same as they were when you last met, and they're still great company.

So, welcome back, the Tenth Doctor and Donna Noble, plucked from their pomp in the 2008 series, for this box of three new adventures.

The Doctor-Donna relationship is a fan favourite, and it's easy to see why – they're simply the best of mates. David Tennant's reunion with Catherine Tate revives their old chemistry effortlessly, and that combination of friendly bickering and dazzling verbal dexterity that is the Tenth Doctor and Donna, appropriately, hits the ground running.

The first story, Matt Fitton's *Technophobia*, sets the tone nicely, an Earthbound adventure set a couple of years in Donna's future but a few in our past, in the early days of our love affair with smartphones and tablets.

*Technophobia* is in the mould of a season opener, teasing a mystery then immediately reintroducing the Doctor and Donna, as she arrives from a shopping trip to pick him up from an afternoon mooching around the surprisingly quiet Technology Museum. Upstairs, overworked tech genius Jill Meadows, (Rachael Stirling) wrestles with her invention, the brand-new M-Pad, while trying to conduct an interview. Back downstairs, exhibits begin to attack humans. There's a cliffhanger sting, and we're off.

Fitton's story takes that old argument about technology dumbing you down, and cleverly runs with it. London finds its collective senses under attack from the malign Kognossenti, an alien intelligence that's making humans first develop acute techno-fear, then gradually lose their faculties altogether.

**'David Tennant and Catherine Tate revive their old chemistry effortlessly.'**

They are, however, a mixed bag of a monster. What they do is extremely creepy, and they announce themselves with a chilling catchphrase – "We are the Kognossenti. You know nothing." What works about them is the primal fear they awaken in people,

like Jill Meadows, illustrated perfectly by the superb Stirling's transformation from workaholic to a childlike, scared figure who's losing the power of language. In execution though, they lose a little, coming over like the Dominators (from the 1968 story of the same name) but with modulated voices.

Fitton's script captures both the Doctor and Donna well. In-between cracking the customary funnies and being swaggeringly clever, the Doctor's mask occasionally slips to reveal the angry lonely god. Meanwhile, Donna is as funny, sharp, and compassionate as ever, and she benefits from being given a sidekick in fellow temp Bex 'with an x' (Niki Wardley). It's a bit of a romp all-round, but the advice dished out by Donna and the Doctor to Jill to take a bit of an extended screen-break feels exactly right, and is a sweet message to end on.

Next up, Jenny T Colgan gives us a spacestation tale turned up to 11 with the marvellous *Time Reaver*, where a trip to the garage turns into something completely unexpected. Dropping by the spaceport of Calibris for a new fluid link, they meet the bureaucratic-but-nice Vacintians, teenage runaway Cora (Sabrina Bartlett), and the octopoid gangster Gully (John Banks). All of them, for different reasons, are trying to get their hands (or tentacles) on the titular Time Reaver, a device that could be a terrible weapon in the wrong hands (or tentacles). Colgan's story skilfully takes everything we love about Russell T Davies' *Doctor Who* – humour, pit-of-stomach

emotion, and a queasily nasty sci-fi concept – and makes something that feels both authentic and new.

Tennant and Tate are as brilliant as ever, and Colgan nails their voices with laser-beam accuracy. There's rip-snorting comedy – Donna looking for the "Planet of the Boys", and the Doctor's aghast when offered a scone – but it's not all larks. The Doctor's righteously angry at the misuse of the Time Reaver, while Donna is at her most human when taking Cora under her wing, and listening to the heart-rending story of Cora's home world, which Bartlett delivers beautifully. The supporting cast features Alex Lowe as a *Minder*-ish mechanic and Dan Starkey in henchman mode – but the real stand-outs are a quiet, thoughtful turn from Terry Molloy as lead Vacintian Rone and a tremendous villain from Banks, who goes for it, gurgling and cackling, and clearly having the time of his life.

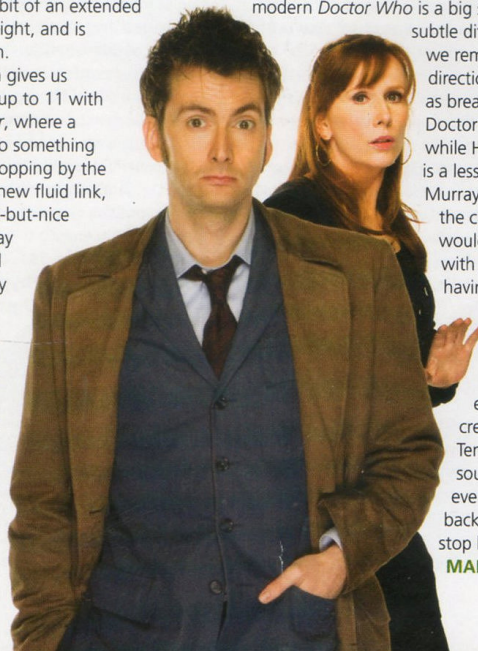
The box is rounded off by *Death and the Queen* by James Goss, which gives us another ill-fated wedding for Donna, who's about to become queen to the slightly limp seventeenth-century monarch Rudolph of Goritania. It's all going swimmingly (snooty Queen Mother aside) until the 'gooseberry' Doctor rocks up, and the castle finds itself under siege from a skeletal army led by what appears to be the Grim Reaper.

It's another belter, a witty, inventive romp that gives the leads some of their strongest material – with Tennant in particular at his most energetically, shoutily Doctorish. Tate, meanwhile, excels as Donna lords it up around the court, schooling an entire castle of ladies-in-waiting in the ways of Jackie Collins and shorthand. The guest cast is also fantastic, with Beth Chalmers as the plucky handmaiden Hortense and Alice Krige as the venomous Queen Mother. It's also possibly the only story in *Doctor Who*'s canon to feature lucky pants.

So, Big Finish's most full-blooded trip so far into modern *Doctor Who* is a big success. There's some subtle differences to the show we remember; Nick Briggs' direction is pacy but not as breathless as the Tenth Doctor's TV adventures, while Howard Carter's music is a less bombastic than Murray Gold's. It's exactly the clever, fun ride you would expect, though, with everyone involved having a rare old time.

The bonus behind-the-scenes material is testament to this, capturing a happy, enthused cast and crew in studio, led by Tennant and Tate, who sound just as stoked as everyone else. Welcome back, old friends. Please stop by again soon.

**MARTIN RUDDOCK**





## AUDIO DRAMA

### BIG FINISH

RRP £14.99 (CD), £12.99 (download)

# And You Will Obey Me

**T**he Master has always had a curious relationship with death. He's very fond of it, and it of him. It's just that it doesn't seem to want to let him go.

So what's the Fifth Doctor to do, when his best enemy seems to *actually* be dead this time? The Doctor finds himself on Earth, caught in a bidding war over a very familiar grandfather clock. His investigations lead him to what appears to be the Master's final resting place, in the rural town of Hexford, and before long he's got Russian mercenaries, a young couple with hypnotic powers, a mysterious MI5 agent, and a pair of psychotic giant alien dragonflies to deal with.

*And You Will Obey Me* takes a novel approach to telling a story about the Master, by making it largely about his absence, and his baleful impact on others.

It's told mostly in flashback, and focuses on the tangled fortunes of a group of teenagers who chance upon the injured Master and his crashed TARDIS, and become his agents on Earth. He becomes a twisted father figure to vulnerable Mikey, vain Janine, awkward Colin and spiky Helen. They become his wide-eyed accomplices, and assist

him in gathering what he needs to recover. Naturally, he's a terrible role model, and his 'children' are all left lost in the world after his apparent demise, with his mocking laughter still haunting their dreams.

It's interesting for the Master, who doesn't usually have companions, to have these surrogate children. He

gets inside the heads of each, casually ruining their lives to further his cause, none more so than the tragic Mikey – his 'favourite'. Geoffrey Beevers is brilliantly understated; of all of the incarnations of the Master, his silky-voiced walking cadaver is perhaps the

greatest manipulator of the lot.

It's sometimes said that the best Master stories relegate the Doctor to



second fiddle. Here, Peter Davison's Doctor takes a back seat to both the Master and his young charges. There's a lot of ingenious, complex plot to negotiate here, and the Doctor almost takes on the companion role – asking all the questions and spending a lot of the time trying to get his head around exactly what's going on, until he realises just what a long game his sneaky old 'frenemy' has been playing.

It's a fine story, fast-paced, clever, and poignant all at once. Masterful.

**MARTIN RUDDOCK**

## AUDIO DRAMA

### BIG FINISH

RRP £14.99 (CD), £12.99 (download)

# Vampire of the Mind

**B**ig Finish has had a lot of fun mixing and matching eras of *Doctor Who* recently. The middle part of the Masters trilogy is no exception, pitting the Sixth Doctor against Alex Macqueen's Master.

Dropping in on old friend Professor Threadstone and finding he's gone missing, the Doctor teams up with Threadstone's daughter Heather. Their investigations lead them to reports of other missing scientists, and the mysterious Dominus Institute – a front for... guess who?

Much mileage is had from the Sixth Doctor's out-of-sequence meeting with this Master. The Doctor knows who he's looking for, and that he's likely not to recognise his opponent. This allows him an amusing moment as he mistakes the CEO of Dominus, Andrew Gubernar for his best enemy, going in with hackles up, only to have to climb back down again.

When the two Time Lords do eventually meet, they're a great pairing. Perhaps the Sixth Doctor is more likely to respond to a

classically convoluted Master plan, as he has much in common with his Third incarnation. He's still haughty and imperious, but there's a certain glee at being able to play detective in the pub over a glass of ginger beer. Colin Baker sounds very much at ease, and the catty put-downs he bats back and forward with Macqueen's fruity, almost flirty Master are great fun. Their bickering is the highlight of the story.

The supporting cast is very strong, especially Kate Kennedy as surrogate companion Heather, but this isn't really about them. This is very much Macqueen's show. He's soft-spoken and camp, but just as he starts to feel slightly cuddly, he shows his fangs, which makes his Master's cruel manipulation of the tragic Gubernar all the more shocking.

Justin Richards' tale has plenty of atmosphere, but much of it is smoke and mirrors – the set-up of *Vampire* is sideshow to a bigger plan, a larger mystery. It's a trap within a trap, or perhaps a trap cubed.

At the conclusion, there's a creepy sting in the tail, an old-school reminder of the Master's knack for brainwashing, which sets the stage for Macqueen's charming schemer to cross paths with Geoffrey Beevers' charred psychopath, as the trilogy concludes... **MARTIN RUDDOCK**

WRITTEN BY Justin Richards

#### STARRING

Colin Baker.....The Doctor  
Alex Macqueen.....The Master  
John Standing.....Prof Threadstone  
Kate Kennedy.....Heather



## AUDIO DRAMA

### BIG FINISH

RRP £14.99 (CD), £12.99 (download)

# The Two Masters

**T**he *Two Masters*, by John Dorney, is a fitting conclusion to the Master trilogy, tying-up the nagging loose threads of the trilogy in a riot of invention.

The Seventh Doctor finds himself in the middle of a dispute between the two Masters, who unusually both seem set on killing each other. The backdrop to this skirmish is a galactic war, and behind that, gaps are appearing in the fabric of time – gaps that lead to the end of everything.

In the, er, dark corner, the 'bubbly' Master of Big Finish fame (Alex

Macqueen), who's unusually subdued, a shadowy figure manipulating the outcome of a war in the Gorlan

Empire. In the *really* dark corner, the 'decayed husk' Master (Geoffrey Beevers), who's not quite his usual baleful self. His rescue of the Doctor early on is both

surprising and swashbuckling, with Beevers firing off catty one-liners and puns as if he's starring in his own warped action movie. He's also spectacularly bloodthirsty, leaving an above-average trail of bodies in his wake. The Doctor is moved to note

that this incarnation is having more fun than usual.

There's a very good reason for Beevers and Macqueen's apparent role-reversal, which becomes clear as Dorney's intricate script unfolds, expertly steered by director Jamie Anderson. There's a sense of the snake eating its own tail here, as the clever plot revolves around a nifty paradox. There's also a juicy bit of fan-lore explained, as we pay a visit to Tersurus.

But the real highlight of the story is the fabulous repartee between Macqueen and Beevers, who give us a coal-black version of the familiar matey bickering from multi-Doctor stories. When the Doctor meets himself it's usually an opportunity to have a bit of fun. The relationship between the Masters is perhaps more interesting, oscillating between murderous resentment and the jolly air of a pair of old lags going on the run together.

The Doctor takes a backseat for much of the story, but Sylvester McCoy shines, especially in his scenes with Jemima (Lauren Crace). Having allowed the Masters their moment, he casually swaggers back in for the last act, and assumes command.

*The Two Masters* is a meeting that's been a long time coming. It doesn't disappoint, and also features some of the finest snarking ever committed to audio. **MARTIN RUDDOCK**

WRITTEN BY John Dorney

#### STARRING

Sylvester McCoy.....The Doctor  
Geoffrey Beevers.....The Old Master  
Alex Macqueen.....The New Master  
Lauren Crace.....Jemima





**TALKING BOOK**

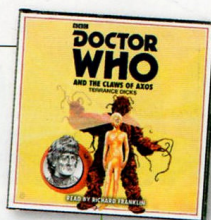
**BBC AUDIO**  
RRP £20 (CD)

## The Claws of Axos

**Y**ou don't get much more Pertwee-era *Doctor Who* than *The Claws of Axos*. It's so redolent of that early 70s UNIT-family vibe, this audiobook of Terrance Dicks' original Target novelisation may as well have come packaged in a maroon velvet slip case.

Richard Franklin, TV's Captain Mike Yates, returns to reading duties following his highly engaging turn at *Last of the Gaderene* in 2015. In many ways these stories share similar DNA, the UNIT regulars, including Yates, all present and correct, with the Master at his devious best. Amidst this action-packed tale of the vampiric entity Axos arriving on Earth to stretch its tentacles

around the planet and absorb its energy, Dicks provides a nice line in character moments. This is no mean feat in a novel that's relatively brief, displaying the mastery over this medium Dicks had attained by 1977. Early on, there's a lovely internal monologue for the Brigadier as he regards stuffed-shirt civil servant Chinn. Similarly Chinn, although a Whitehall caricature, feels rounded and real. Even Old Josh (his name bewilderingly changed from the legendary 'Pigbin Josh' of the TV story) has his moment as he scrabbles



**WRITTEN BY** Terrance Dicks  
**FEATURING** The Third Doctor and Jo  
**READ BY** Richard Franklin

around in the wasteland near Axos.

These more considered moments suit Richard Franklin's gentle reading style, although he is more than capable of injecting ace and energy when needed. The final reel's action-heavy sequences are compellingly related, and it's good fun that his screen alter-ego is at the heart of the action, leading the UNIT forces against Axos. As with *Last of the Gaderene*, Franklin has a voice range that might surprise you. The highlight is Chinn, who has been assigned a wonderfully limp and appropriately chinless voice that makes you truly despise this character. Jo Grant is nice and light, the Master purrs with gravelled tones, while his

Axos is whispery and alien (with no voice treatment required).

The action sequences that take up much of the final disc are given pep by the liberal addition of roaring Land Rover engines, chattering sten guns and exploding grenades ripping Axons apart. With the unsettling background throb of Axos itself playing over these sequences, the aural landscapes created lend the extra dimension that give these releases an edge. Add to this a score that leans towards the cinematic end of the spectrum and you have a hugely entertaining package.

While this range of audiobooks may make an old man like me happy, allowing me to revisit some of my favourite *Doctor Who* novels in a new format, they are also the perfect way to introduce younger fans to the world of literary *Doctor Who*. Try *The Claws of Axos* on them – they'll love it!

**MARK WRIGHT**

**TALKING BOOK**

**BBC AUDIO**  
RRP £20 (CD)

## The Sontaran Experiment

**B**BC Audio takes another step towards committing Ian Marter's complete Target Books output to audio, and this time, it's one of his very best. *The Sontaran Experiment* is a cracking tale of Sontaran skulduggery on a bleak Earth of the future. Under Marter's pen, it's pacy and packed with detail, with the one-time companion actor adding some pleasing embellishments to a TV adventure he originally starred in.

I came to *The Sontaran Experiment* with some trepidation. Reader Jon Culshaw provides that much-vaunted rendition of Tom Baker's voice once

more, and there lies my problem. On 2015's *The Ark in Space*, it worked against the material; every time the Doctor had dialogue my ear was pulled somewhere else altogether – an episode of *Dead Ringers*. It's a caricature that has never quite hit the mark for me (and I realise I'm in the minority). However, after Culshaw's truly

brilliant reading of *Death to the Daleks* earlier in the year, with an affectionate take on the Third Doctor, I relented and decided to give his Tom Baker another chance.

I'm glad I did. It's almost like having to train your ear not to notice it. By

**WRITTEN BY** Ian Marter  
**FEATURING** The Fourth Doctor, Sarah and Harry  
**READ BY** Jon Culshaw

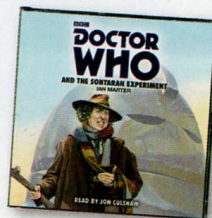
disc two it had ceased to be an issue, with the story doing the work. And what a story it is, something that Culshaw clearly relishes, rattling through the text with gleeful abandon.

Marter's prose is such a gift for a reader; it's so rich and descriptive, but the thing here is the way he adds extra detail and action to the two-part screen version. Sarah has an extended nightmarish battle with an unseen creature in her mind, thanks to Styre's cruel experiments – which the sound designers go to great lengths to make even more unsettling. Harry's excursion within the depths of the Sontaran

spacecraft is a completely new sequence added by Marter.

But it's the tiny details that still elicit a fan glee. Little moments like the Doctor using the sonic screwdriver in 'photon emission mode' – a torch; or looking for his 'liquid crystal instant recall diary', rather than the TV version's 500-year variety. Even the 'bubbles of oily vapour' on the Sontaran's lips.

As with Sarah's imaginary encounter above, the rest of the sound design matches the tempo of the reading well, whether a crackling forcefield or scavenger robot gliding over moorland. This is as dynamic as this range gets, and at a mere three discs long, it's among the shortest of its titles. Despite that, *The Sontaran Experiment* never feels like it's short-changing the listener. The original book stands as one of the best of the Target titles, and Jon Culshaw's reading more than does it justice. **MARK WRIGHT**



**TALKING BOOK**

**BBC AUDIO**  
RRP £20 (CD)

## The King's Demons

**I**t's fair to say that *The King's Demons* doesn't rank that highly in most people's list of all-time favourite *Doctor Who* stories. By extension, Terence Dudley's novelisation of his own two-part Fifth Doctor adventure probably doesn't rank that highly in the affections of *Doctor Who* book fans. Nevertheless, it has a colourful narrative style that makes it a good choice for audiobook treatment.

On the basis of the novel's length, one suspects Terence Dudley may have been paid by the word, the narrative

padding sufficiently to bolster two episodes' worth of screen material into a five-hour reading. The plot is fairly simple – the Doctor, Tegan and Turlough gatecrash a jousting session overseen by King John in March 1215, who welcomes the time-travellers as his demons. Hiding in

the shadows – well, behind a dodgy beard and ridiculous French accent – is the Master, intent on altering the course of history for reasons... actually it's best not worrying about the reasons, especially as the King turns

out to be a cool shape-changing robot called Kamelion.

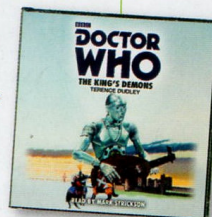
What Terence Dudley does here is the literary equivalent of chewing the scenery, with the listener privy to the inner thoughts and emotions of every single character in great detail. As a method of padding out a fairly thin plot, it works very well. It can go on a bit and slows the action down, but this approach affords reader Mark Strickson the chance to deliver a considered and thoughtful reading.

That's not to say it's plodding by any means – Strickson injects an energy that means even the slowest narrative sections are pacy enough not to lose the listener's interest. Strickson's familiarity with the TARDIS crew of the day lends an

authentic tone to the regulars. In fact, his Fifth Doctor is astonishingly good; it's not a Culshaw-accurate rendition, but he captures perfectly the cadence and distinctiveness of Peter Davison's voice. There's fun to be had elsewhere with Tegan's Australian accent, and Sir Gilles Estram's outrageous Gallic tones.

*The King's Demons* is perhaps not as essential as some recent releases from this range, but Mark Strickson makes a more-than-pleasing debut, displaying a dry wit and skill at mimicry that should serve him well if and when he returns to the range. Perhaps an outing with *Mawdryn Undead* or *Enlightenment* might be arranged for a future assignment? In the meantime, this historical tale will pass a very pleasant five hours of your time. **MARK WRIGHT**

**WRITTEN BY** Terence Dudley  
**FEATURING** The Fifth Doctor, Tegan and Turlough  
**READ BY** Mark Strickson





## AUDIO DRAMA

**BIG FINISH**

RRP £10.99 (CD), £8.99 (download)

# Gallery of Ghouls

**T**here's something intrinsically creepy about wax museums. They're a sometimes-neglected standby of the horror genre, while also somehow serving as a popular attraction and fun family day out. They're ideal *Doctor Who* material – so much so that a popular exhibit was established at Madame Tussauds by BBC Enterprises way back in 1980. Visitors to the famous London wax museum found themselves faced with Daleks, Nimon, and other strange phenomena, including a waxen effigy of Tom Baker that's become a permanent part of fan lore.

*Gallery of Ghouls* is somewhere between the old movies *House of Wax* and *Night at the Museum*, and is rather fun. It places the Fourth Doctor and Romana in the middle of rivalry between two wax museums in Brighton, 1833, when Marie Antoinette's head goes missing.

In one corner, the expansive, snarky Madame Tissot (yes, Tissot, don't mention the other lady) played with fruity venom by Celia Imrie, and her travelling exposition. In the other, the sinister proprietor of the rival Goole's Gallery, Mr. er, Goole (Nickolas Grace) – whose outlook on life matches his name. As opponents, they're well matched. Grace as Goole (pronounced

by everybody as *Gooooooooooooole*) is a memorable villain, an understated, grim presence, with a pronounced interest in death. By contrast, Imrie goes to town in her role, in a clever performance that's marvellously camp, but allows the mask to slip on occasion – a façade she even keeps up around her doting, exasperated son, Noni (Stephen Critchlow).

Writer Alan Barnes ekes all the horror he can from the concept of living waxworks. There's shape-shifting, heads popping off, and liquid wax seeping under doors. There's also the eerie

tick-tocking of clockwork thrown into the mix. To counter this, there's a lot of comedy, with knowing jokes about Slough and some truly outrageous French accents.

It's all a bit of a romp, with Tom Baker on energised, naughty-boy form, and Lalla Ward's Romana patiently, yet tetchily, putting him in his place. The Doctor's essentially bored. It's left to Romana to play grown-up, and find her understimulated

**WRITTEN BY** Alan Barnes

**STARRING**

Tom Baker..... The Doctor  
Lalla Ward..... Romana  
Celia Imrie..... Madame Tissot  
Nickolas Grace..... Goole



## DVD

**REELTIME PICTURES**

RRP £10 (DVD),  
£5 (download), £3 (stream)

# Myth Makers: Philip Martin

**W**hy does Philip Martin want to work for *Doctor Who*? That was producer John Nathan-Turner's leery response to script editor Eric Saward when he was handed the pitch for what would become *Vengeance on Varos*.

Back in the 1970s, Philip Martin was a Big Deal. Most of *Doctor Who*'s writers over the decades had been jobbing hacks, but Philip Martin's CV came festooned with *Play for Today*s and *Thirty-Minute Theatres*, as well as culturequake crime drama *Gangsters*, a series that was so blazingly original that it was on the Open University's Popular Culture course for four years. That this *Myth Makers* release spends so much time on Martin's *chef d'œuvre* is testament to its abiding, genre-bending brilliance, and probably explains why JN-T was so suspicious of this proper grown-up writer wanting to play in the *Doctor Who* sandpit.

*Vengeance on Varos* is one of the highlights of Colin Baker's first season, a bullish media satire that proved so controversial in 1985 that one *Radio Times* letter writer said, perhaps with a little hyperbole, that it reminded them of 'the worst excesses of the Second World War'. The story introduced perhaps the finest new *Doctor Who* monster of the 1980s, the slug-like Sil; Martin pays a hearty tribute to Sil actor Nabil Shaban here.

Martin's next commission for the show was never made on TV, although *Mission to Magnus* eventually found life as a Target book and, much later, as a Big Finish audio play. His eventual next *Who* story, realised as Parts Five to Eight of *The Trial of a Time Lord*, is less accomplished, and he gets a few jabs in about the overly stylised performances given by its cast.

At 78, Martin is still writing, planning movies and plays and dreaming of that "big bestseller" novel. There's still fire in Philip Martin's belly, and it would be a good day if Chris Chibnall ever gets to say, "Philip Martin wants to write for *Doctor Who*? Great, get me his number." **STEVE O'BRIEN**

**'Writer Alan Barnes ekes all the horror he can from the concept of living waxworks.'**

## AUDIO DRAMA

**BIG FINISH**

RRP £14.99 (CD), £12.99 (download)

# Nightshade

**N**ightshade was writer Mark Gatiss' first full-length fictional foray into the world of *Doctor Who*. It's both a halcyon ride through the bygone days of cosmic horror and strange scientific mystery, and a heartfelt homage to the tales of HP Lovecraft and *Quatermass*.

Pondering retirement and seeking somewhere quiet to consider his place in the universe, the Doctor and Ace arrive in Crook Marsham, a seemingly sleepy Yorkshire village, in 1968. Appearances though, can be deceptive, for Crook Marsham is home to a space research centre. It's also home to Edmund Trevithick, the former star of the TV series *Nightshade*, a show about a man

battling extra-terrestrial hordes and supernatural horrors. Trevithick is haunted by the monsters of his past – and he's not the only one. The

other inhabitants of Crook Marsham, plagued by their own darkest fears are starting to disappear. After struggling to avoid becoming involved, the Doctor finally bows to the unavoidable and –

with the assistance of Trevithick and a handful of plucky locals – sets out to discover who or what is responsible for the village's troubles.

This adaptation of the original novel differs somewhat to the source material, but doesn't lose any of the feeling, tone or pace that Gatiss imbued his story with. It's still an involving tale that owes as much to

Hammer horror films as it does to *Doctor Who*. Full of wonderful cultural and personal references (Dr Shearsmith anyone?), it plays with the concepts that fuelled the early days of the show. By including clips of Professor Nightshade's adventures, it also incorporates the notion of fiction-within-fiction that *Doctor Who* first used in *The Mind Robber*.

Juggling a multitude of ideas, a little romance and a magnificently released villain in the form of a 30s-pulp abomination, *Nightshade* is an entertaining story that's awash with scene-stealing performances.

**TIM CUNDLE**





# MISSING IN ACTION!

FIRST BROADCAST  
8 March - 12 April 1969

# The Space Pirates

We try to piece together the Second Doctor's largely missing penultimate story from 1969...

REVIEW BY **JONATHAN MORRIS**

**A**ll these years, **Doctor Who Magazine** has been getting the title of this story wrong. It's clearly stated in the opening titles, it's not *The Space Pirates*; it's *"The Space Pirates"*. It's in quotation marks, which suggests a degree of scepticism and uncertainty. It's a story about alleged "Space Pirates". So-called "Space Pirates". It's a title which should be spoken with incredulity if not outright sarcasm. "Oh dear, I see the 'Space Pirates' are at it again."

Because it's not really about pirates at all. There's no swashbuckling, no derring-do. Instead, it's a cross between a Western and a gangster serial. The character of Milo Clancey is the archetypal grizzled prospector from dozens of Westerns (for example, the character of Jesse Tate in *The Naked Spur* (1953)) while the Interstellar Space Corps fulfils the same function as the State Rangers that tamed the Wild West. The villains, however, are a gang of brutish armed robbers, reminiscent of the perpetrators of the 1963 Great Train Robbery. The title promises adventure and romance and a

sense of fun, but the actual story would be better called *The Space Rangers* or

*The Space Gangsters*. Any viewer tuning in to "The Space Pirates" hoping to see a futuristic version of *Treasure Island* with Brian Blessed as a flamboyantly dressed buccaneer brandishing a laser musket would be sorely disappointed.

They wouldn't be the only ones. In **DWM**'s most recent readers' poll, "The Space Pirates" was ranked 237th, the least-loved story of the entire 1960s. It's also one of the least remembered; during the 1980s when fans would fill fanzines with their detailed memories of *The Evil of the Daleks* (1967) or *The Web of Fear* (1968), they would tend to skip over "The Space Pirates" probably because they had been watching *Land of the Giants* or *Joe 90* on the other side. At best, it was remembered as being 'the one with the spaceships in it' which, in terms of *Doctor Who*, is not exactly a unique selling point. 'The one with some spaceships in it and nothing else worth mentioning.' Its most notable feature is that it is the most forgettable *Doctor Who* story ever.

This even applies to the people who worked on it, who seem to have suffered a bout of collective amnesia. The regular cast members don't seem to remember anything, and if you ask Terrance Dicks about the "The Space Pirates" he will stare at you blankly and deny any knowledge of it - and he wrote the novelisation!

Patrick Troughton's only memory of the six weeks he spent battling space pirates was that it was "a jolly good one, it had all the *Z Cars* boys in it" (interviewed in **DWM** 78; guest actors Dudley Foster and Donald Gee had both been regulars in the 1960s TV series *Z Cars*). Even its writer, Robert Holmes, told **DWM** in 1985: "I can't remember too much about it myself, but my wife insists it is better than any of the others I've done!"

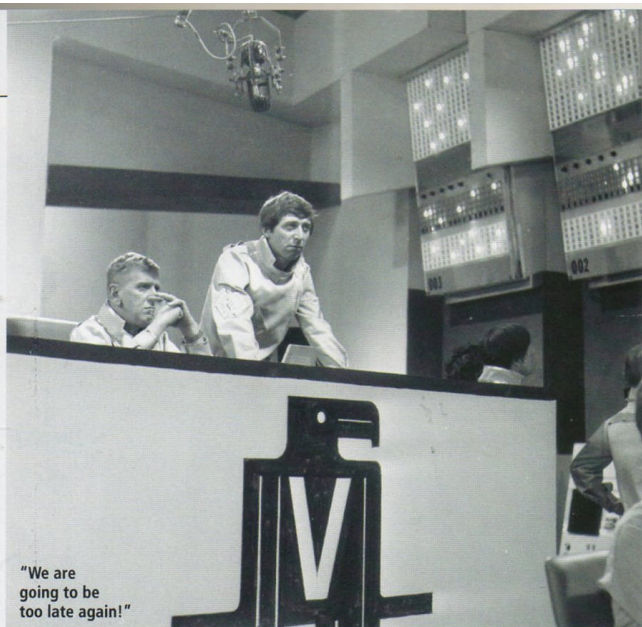
However, despite the presence of all the *Z Cars* boys, Patrick Troughton found it frustrating to work on; script editor Derrick Sherwin recalls a bust-up during the studio recording (**DWM** 479) and Troughton's son Michael recalls his father coming home after the run-through for Episode Two complaining how dull and unwatchable the story would be: "This is Episode Two and we're still trapped in that bloody awful spaceship set. I told them people will just switch off." He also remembers guest-star Jack May finding Troughton to be 'paranoiac and unusually serious' during the recording (see **DWM** 308).

Certainly, watching Episode Two, the only part of the story retained by the BBC as a film recording, you have to admit that Patrick Troughton was right. The set of the companionway in Beacon Alpha Four is indeed bloody awful, but even worse is the flight deck of the V-Ship, which creaks alarmingly and forces director Michael Hart to shoot around an enormous raised desk. Even when he has a slightly

ILLUSTRATION: BEN WILLISHER







more sensible set to work with, Michael Hart's direction lacks his brother Tony Hart's visual flair. Michael would later go on to become a regular director of *Crossroads*.

The other startling thing is the variable quality of the performances. Donald Gee just about gets away with his American accent and George Layton just about gets away with his moustache. Lisa Daniely gives a one-note performance (after having been given only one note by the director). In Episode Two she is an 'enigmatic femme fatale', in later episodes, she is 'hysterical lady'. Then there is Gordon Gostelow; a highly accomplished actor, but as Milo Clancey he is absurd and over-the-top, adding comedy business and adlibbing with abandon.

And finally there is Jack May. Sucking the life out of every scene like some sort of acting vampire. To be fair, the part is fairly two-dimensional on the page, but he seems determined to make it one-dimensional by avoiding any variation in his impassive delivery. Does he even understand what he's saying? There's an odd bit about 15 minutes into Episode Two where he addresses a line directly to the camera ("That did occur to me") which is either a Shakespearean aside or a Miranda Hart look-to-camera. It's not as if he's being unusually bad in *Doctor Who*; this is the same lugubrious, funereal 'performance' he gives in everything. He's not around to read this, so I'm going to be harsh; he appears have sustained an acting career by having a great speaking voice rather than any acting ability. Listening to the surviving audio recordings of the missing episodes he's no better in the rest of the story, except for the first few minutes of Episode One where he briefly attempts an American accent and is astonishingly even worse.

But is it fair to judge the story based on its sole existing episode? Episode Two doesn't even feature the eponymous space pirates Caven and Dervish. The only visual record we have of them are a few photographs of them in the airlock of Beacon Alpha Four. We have no photographs at all of Lieutenant Sorba or Dom Issigri, and there seem to be no pictures of the sets from the missing episodes; the various mine shafts and tunnels, the



## 'We do actually have some moving footage from all of the missing episodes. It may come as a surprise, but we do!'

mine HQ, the mine cell, the atomic fuel store and, most beguiling of all, Dom Issigri's study; all we know is that it was a gloomy, candlelit 'Edwardian study' filthy with dust and furnished with a table, a lectern, bookshelves, pictures in heavy frames, a gramophone, an old radio and a grandfather clock.

On the other hand, we do actually have some moving footage from all the missing episodes. It may come as a surprise, but we do! From Episode One there's a couple of shots of the pirates' Beta Dart uncoupling from a beacon, and film of two anonymous space pirates fitting an explosive to the outside of the beacon, while Episodes Three to Six all reused shots of the V-Ship flying past and a minnow ship being launched from Episode Two; by the time Episode Six was broadcast that shot of a minnow ship whooshing off would have been as familiar to viewers as the Thunderbird 1 launch from *Thunderbirds*. It is a very lovely shot, though; the only flaw with the modelwork is that all the spaceships are suspended in a starless void which seems a bit of a cheat.

**W**hat else can we glean from the soundtracks of the missing episodes? Well, the main thing we're missing is Dudley Foster's performance as Caven. He plays the part with a subtle Australian accent and is menacingly cool, until a great moment in Episode Six where he loses his cool and suddenly snaps at Dervish, "Then where are they!!!" From that scene on, he is a desperate man, caught in a spiral of psychopathic rage culminating in his attempt to blow up the planet Ta, the Space Corps and himself with a valedictory cry of, "Then we'll all die together!"

The other thing that comes over loud and clear is Dudley Simpson's incidental music. On the

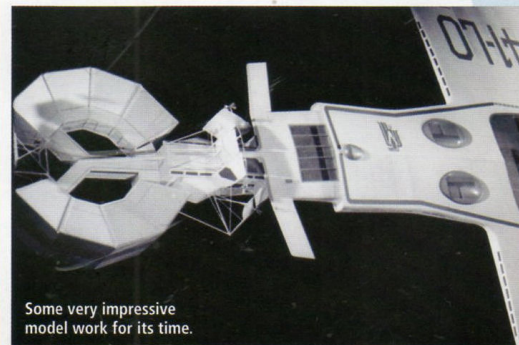
whole it is pretty effective, with soprano Mary Thomas providing Theremin-style swoops akin to the *Star Trek* theme and Murray Gold's theme for the Ninth Doctor and *Doomsday* (2006). On the other hand, the Doctor's attempt to defuse a bomb at the end of Episode Six is accompanied by a series of eerie glissandos and otherworldly wails which don't exactly sell the scene as a moment of high drama.

Which leads me to the fundamental problem with "The Space Pirates". Robert Holmes' script. It is slow. This is a story where the climax is the threat of a bomb going off in 40 minutes' time - and this is the most exciting part of the story! The first four episodes are drawn-out and padded to the limits of human tolerance. Holmes later recalled that it was originally going to be a four-part story "but at the last minute became a six-parter when one of their other six-parter fell through", and what he seems to have done is to stretch the first two parts of a four-part story into the first four parts of a six-part story. The last two episodes are fairly well-paced and full of incident, but the rest of the story is full of padding (after Warne informs Hermack that Clancey has escaped, Hermack informs both Madeleine Issigri and Penn of this development), full of redundant exposition and laboriously performed space manoeuvres (the story features three Beacons being blown up and the Space Corps ▶

**WRITTEN BY** Robert Holmes  
**DIRECTED BY** Michael Hart

### STARRING

|                   |                        |
|-------------------|------------------------|
| Patrick Troughton | .....Dr Who            |
| Frazer Hines      | .....Jamie             |
| Wendy Padbury     | .....Zoe               |
| Gordon Gostelow   | .....Milo Clancey      |
| Lisa Daniely      | .....Madeleine Issigri |
| Esmond Knight     | .....Dom Issigri       |
| Jack May          | .....General Hermack   |
| Donald Gee        | .....Major Ian Warne   |
| George Layton     | .....Technician Penn   |
| Nik Zaran         | .....Lt Sorba          |
| Anthony Donovan   | .....Space Guard       |
| Dudley Foster     | .....Caven             |
| Brian Peck        | .....Dervish           |
| Steve Peters      | .....Pirate Guard      |





## The **DWM** review

going on an entirely spurious detour to the planet Lobos). Even with all the padding the strips are under length, requiring the actors to do 'slow' acting in the manner associated with the 'Quota Quickies' of the 1930s – pausing to walk across the room between lines, taking thoughtful sips of coffee and setting explosives with all the urgency of someone building an Airfix model.

**W**e don't know much about the scripting process – Holmes' storyline and scene breakdowns no longer exist – but we do know that Holmes wrote the story extremely quickly, barely a month before it was due to go into production, spending between three and five days on each episode. This might explain the uncharacteristically clunky dialogue and the flatness of the characterisation, but it doesn't really excuse the fundamental structural problem with the story, which is that the Doctor and his companions are barely in it. It takes 15 minutes for them to turn up in the first episode, and all that happens to them is that they are shot at by Lieutenant Sorba before getting locked up in a section of the Beacon. They spend all of Episode Two still stuck in the Beacon, most of Episode Three in Clancey's spaceship, then they are shot at by Caven, before spending most of Episode Four locked in a cell and most of Episode Five locked in Issigri's study. The Doctor is only in a couple of scenes with Caven (and they barely exchange a word) and never even meets General Hermack.

It's the sidelining of the main characters that robs the story of any energy. Holmes' decision to keep the Doctor, Jamie and Zoe together for nearly all the story (they are separated very briefly in a woefully contrived bit of plotting in Episode Five) prevents him from using the usual narrative device of alternating between plot threads involving the Doctor and one of his companions. It would be so easy to fix; just have Jamie captured by the pirates along with Sorba at the end of Episode One, and maybe have Zoe team up with the Space Corps. But even then, the rest of the plotting is weak; each episode sees Hermack having to take deductive leaps of mind-boggling illogic in order to remain suspicious of Milo Clancey, a bankrupt space hobo, and unsuspicious of Madeleine Issigri, owner of the most productive planet in the galaxy despite it having been "worked out" and owner of a desk toy of the exact type of ship used by the pirates.

On the other hand, Holmes does write the regulars very well, particularly the Doctor, who is both whimsical – "I like drawing pins" – while displaying the Sherlock Holmesian deductive prowess which was established in *The Power of the Daleks* (1966) but largely forgotten since. As in *The Power of the Daleks* he overcomes an 'audio lock' by finding the correct pitch; he also works out that the Beacons are linked magnetically, that a fragile bowl of water means there is a concealed door in the mine cell and that the fact that the clock is ticking in Issigri's office means it is occupied. However, the scene where he lays a power cable to fatally electrocute a pirate and Jamie's trigger-happiness seem inappropriately brutal, offering a foretaste of how Holmes would approach the series when he became script editor.

It also showcases what would become one of Holmes' great strengths – worldbuilding. The universe of *"The Space Pirates"* has its own language and history. Characters refer to scissor charges, Martian missiles and tactile scanners as



**'The most remarkable thing about "The Space Pirates" is that Robert Holmes used it as the basis for *The Caves of Androzani*.'**

though they are everyday terms; they mention brushfire wars, Nirvan prison chambers and the illicit Argonite markets on Reja Magnum, where Hermack did a tour of duty. It's the first time in *Doctor Who* that a writer has bothered to sketch out a fictional universe in such breadth and detail and is recognisably the work of the same man who would create such vivid worlds in *The Deadly Assassin* (1976), *The Talons of Weng-Chiang* (1977) and *The Caves of Androzani* (1984).

Which brings me to the most remarkable thing about *"The Space Pirates"*: that Robert Holmes pretty much used it as the basis for *The Caves of Androzani*. Most of the characters in *Androzani* have

close analogues in *"The Space Pirates"*; for Caven and his henchman Dervish, Stotz and Kreper; for General Hermack and Warne, General Chellak and Salateen; for Madeleine, Morgus. The similarities are too close to be coincidental; while a writer may unintentionally repeat the odd gag here or there, no writer recycles a whole story without knowing full well that's what they're doing. Holmes must have thought, with some justification, that nobody would ever notice as *"The Space Pirates"* had been wiped and was unlikely to be seen again, it had been largely forgotten by everybody who saw it or worked on it, and at the time hadn't even been novelised. He clearly must've felt that basic set-up of *"The Space Pirates"* had unrealised potential, and had had a dozen years to think about how to make it work. Crucially, he added a third villain, Sharaz Jek, he dispensed with Milo Clancey and Dom Issigri, he separated the Doctor and his companion and included androids, mudbursts and a monster to heighten the drama. The plotting is also, of course, unimaginably better; the Doctor is an agent provocateur who sets the tragedy in motion and is swept up in events (though it's interesting

to note that he still spends most of the story locked up, first in a cell, then in Jek's lair, then in Stotz's ship). It's as a reflection of Holmes' development as a writer that *"The Space Pirates"* is most interesting; for example, compare this exchange from Episode Five:

**MADELEINE:** Are you threatening me?

**CAVEN:** You may be the head of the Issigri Mining Company and very important back on Earth, but on this planet I have twice as many men as you and mine are all armed.

With this from *Androzani*:

**STOTZ:** An hour ago you were the boss. Now that's all changed. You're the same as me, just a man with a gun.

**MORGUS:** I the same as you? I am Morgus. I'm descended from the first colonists.

**STOTZ:** You're also wanted for murder and treason.

The standard of the writing is vastly better, but it is essentially the same plot beat. While *"The Space Pirates"* was almost certainly a failure, its interest lies in the fact that it is an early, rough draft of one of the most highly regarded *Doctor Who* stories of all time. It introduces other motifs of Holmes' work; he reuses the cliffhanger of Episode Five, of the Doctor trapped beneath a launching rocket, in *The Ark in Space* (1975) and *The Power of Kroll* (1978-9); Milo Clancey is an early version of Vorg, Henry Gordon Jago, Shockeye and other theatrical scene-stealers, while Caven and Dervish are the first of numerous nefarious duos; Irongron and Bloodaxe, Garron and Unstoffe, Dibber and Glitz. But are we missing much by not being able to sit down and watch it on DVD? I don't think so. To be honest, if you had to choose a *Doctor Who* story to be lost, it would probably have to be *"The Space Pirates"*. **DWM**

### HOW YOU CAN EXPERIENCE THIS ADVENTURE...

**Audio soundtrack:** *Doctor Who The Lost TV Episodes: Collection Five – 1967-1969*, out now



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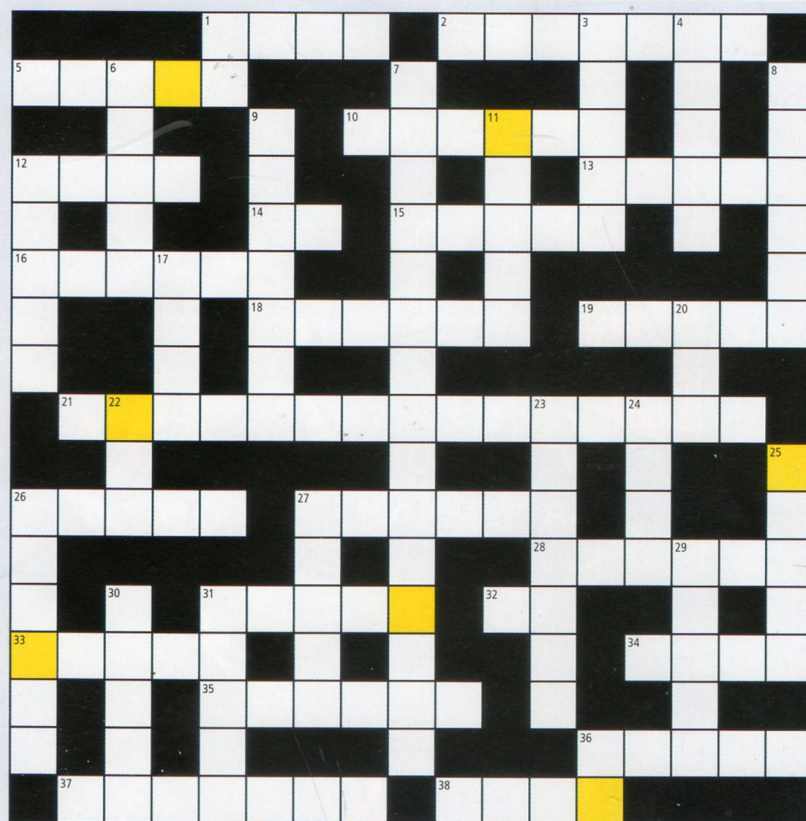
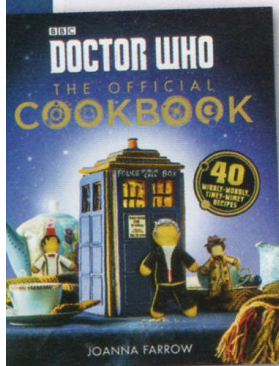
WIN!

### THE OFFICIAL COOKBOOK!

**W**hether you're planning a *Doctor Who* party, need a showstopping cake that's bigger on the inside, or want a taste of the TARDIS at teatime, this could be just the book for you. This new release from BBC Books invites you to keep the munchies at bay with a fleet of Atraxi Snax, and serve an Ood Head Bread with your dinner. You can create your very own Picnic at Asgard, or invite a Zygon Pie into your house. Or say 'Hello, Sweetie' to a deadly delicious Dalektable Army. And why wouldn't you?

*Doctor Who – The Official Cookbook* by Joanna Farrow is published by BBC Books on

11 August, priced £14.99. We've got **FIVE** copies of the book to give away to readers who can rearrange the letters in the yellow squares of the prize crossword to form the name of a type of robot encountered by the Eleventh Doctor. See the facing page for details on how to enter.



#### ACROSS

- 1 Where Captain Sorin came from (1,1,1,1)
- 2 Sylvia Noble thought they were "naughty" (7)
- 5 Time traveller – related to Danny Pink? (5)
- 10 Killer aboard the *Hyperion III* (6)
- 12 The word Millington chose to trigger the booby trap in the ULTIMA machine (4)
- 13 A companion of the Doctor (5)
- 14 *The \_\_\_ Corral* (1,1)
- 15 Actor Plaskitt, or novelist Robinson (5)
- 16 (and 4 Down) He played Noah in *The Ark in Space* (6,5)
- 18 Time sensitive creature (6)
- 19 Yartek, for example (5)
- 21 Caven, Dervish and their associates (3,5,7)
- 26 (and 38 Across) Incidental music composer (5,4)
- 27 He worked for the Three Who Rule (6)
- 28 (and 6 and 20 Down) Mineral mined on the planet Varos (6-5,3)
- 31 (and 35 Across) Cousin of Tegan (5,6)
- 32 Organisation headed by Dr Simeon (1,1)
- 33 One of the cities where there was anti-Draconian riots in 2540 (5)
- 34 Granddaughter of Balaton (4)
- 35 See 31 Across

- 36 (and 8 Down) Brought back from the Orinoco by George Cranleigh (5,6)
- 37 Energy expert killed by 'Margaret' Slitheen (7)
- 38 See 26 Across

#### DOWN

- 1 Organisation that kept the launch code for Britain's nuclear weapons (1,1)
- 3 Member of the expedition to Spiridon (5)
- 4 See 16 Across
- 6 See 28 Across
- 7 Visual effects designer (4,11)
- 8 See 36 Across
- 9 King Yrcanos' home planet (7)
- 11 Computer language that Zoe used to bamboozle a computer in *The Invasion* (5)
- 12 Vortigern and Silencio (5)
- 17 Surname of the actor who played 25 Down (4)
- 20 See 28 Across
- 22 A way to hide your face (3)
- 23 Two of them tried to kill – and eat! – Mel (7)
- 24 A robot Santa captured 25 Down in one (4)
- 25 A companion of the Doctor (5)
- 26 \_\_\_\_\_ Warrior Robot (6)
- 27 (and 29 Down) Meglos' home planet (5-5)

- 29 See 27 Down
- 30 Eustace from *Image of the Fendahl* (5)
- 31 A tree (5)
- 36 Production code of *The War Machines* (1,1)

#### ANSWERS NEXT ISSUE

#### LAST ISSUE'S SOLUTIONS



#### LAST ISSUE'S PRIZE WORD: ELDRAD







## THE PURSUIT OF HISTORY CD!

**T**he Pursuit of History is a new full-cast audio release from Big Finish Productions. It stars Tom Baker as the Fourth Doctor, Lalla Ward as Romana, and John Leeson as K9, with guest roles for David Warner, David Troughton and Toby Hadoke.

On a brisk winter's morning in 1850s Yorkshire, Cuthbert – the head of the intergalactic business known as 'The Conglomerate' – prepares to hijack a very special train.

Elsewhere, in the far future, Cuthbert's assistant Mr Dorrick is awoken by howling alarms – there's a problem with the Quantum Gateway!

In the TARDIS, the Fourth Doctor, Romana and K9 detect strange distortions in the Vortex – an energy stream coming from a strange creature called a Laan.

The threads of a plan centuries in the making are beginning to come together. But who is the person behind this plan? And can anyone

possibly escape when history is against them?

The Pursuit of History is available now from Big Finish, priced £10.99 on CD, £8.99 to download. We've got **FIVE** CDs to give away to readers who can answer this question:

### Which sweets did the Fourth Doctor favour?

- ☐ Jelly babies
- ☐ Jelly beans
- ☐ Gummy bears



## ILLEGAL ALIEN TALKING BOOK!

**I**llegal Alien is a new talking book from BBC Audio, featuring the Seventh Doctor and Ace... and the Cybermen!

With the Blitz is at its height, as the Luftwaffe bombs London, Cody McBride – an ex-pat American private eye – sees a sinister silver sphere crash-land, and glimpses something emerging from within.

The military dismisses his account of events, claiming that the sphere must be a German secret weapon

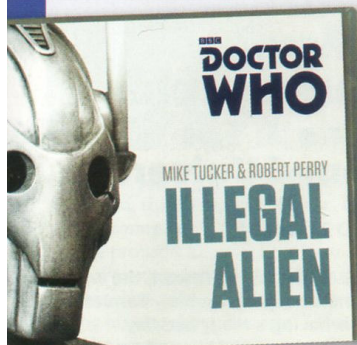
that has malfunctioned. Arriving amid the ensuing chaos, the Doctor and Ace embark on a trail that brings them face to face with hidden Nazi agents – and some very old enemies...

Nicholas Briggs (the voice of the Cybermen on TV) and Sophie Aldred (who played Ace) provide an unabridged reading of this original novel by Mike Tucker and Robert Perry, which was first published by BBC Books in 1997.

The talking book of *Illegal Alien* is available now from BBC Audio on CD RRP £25. We've got **FIVE** copies of the CD to give away to readers who are able to correctly answer the following question:

### Since 2006, what words have the Cybermen often been heard to utter?

- ☐ Delete! Delete!
- ☐ Exterminate! Exterminate!
- ☐ Do-doo... do-doo. Right.



## THE MACRA TERROR TALKING BOOK!

**A**nneke Wills, who played the Doctor's companion Polly in the original 1967 TV version of *The Macra Terror*, reads Ian Stuart Black's complete and unabridged novelisation. The adaptation, which features the Second Doctor, Ben, Polly and Jamie, was first published by Target Books in 1987.

In the far future a group of humans is living an idyllic existence on a distant planet. Their colony is run like a gigantic holiday camp,

and nothing seems to trouble their carefree existence.

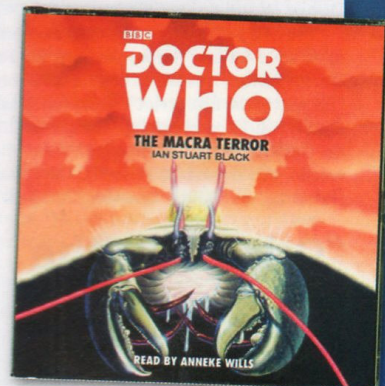
When one of them claims that the colony is being invaded by hideous monsters, no-one takes him seriously – but the Doctor's suspicions are immediately aroused.

What is the terrible menace that lurks at the heart of this apparent paradise? Why are the colonists unaware of the danger that lies before their very eyes? And just what is 'the Macra Terror'?

The *Macra Terror* is available now on CD from BBC Audio, RRP £20. Thanks to BBC Audio, we have **FIVE** copies of the CD to give away to the readers who can correctly answer the following question:

### Which crustacean creatures do the Macra resemble?

- ☐ Crabs
- ☐ Lobsters
- ☐ Winkles



## TORCHWOOD: BROKEN CD!

**J**ohn Barrowman (who played the Doctor's immortal companion Captain Jack Harkness in both *Doctor Who* and *Torchwood*) and Gareth David-Lloyd (Ianto Jones) are reunited for *Broken*, Big Finish's latest *Torchwood* audio drama written by Joseph Lidster.

*Broken* is a story which is rooted in *Torchwood*'s very first series, set between the traumatic events of the 2006 TV episodes *Cyberwoman* and *They Keep Killing Suzie*.

Whenever Ianto Jones has a tough day at work, he has somewhere he can hide – and, for Ianto, it's *always* a tough day at work. His girlfriend is dead, his colleagues don't trust him, and his boss is something else.

With no friends, and his life in danger every day, is it any wonder that Ianto chooses to spend his evenings in the pub? It's somewhere he can feel safe. Safe, that is, until the evening that Captain Jack Harkness walks into a bar...

*Torchwood: Broken* is available in July from Big Finish Productions, priced £9.99 on CD and £7.99 to download. We've got **FIVE** copies of the CD version to give away to lucky readers who can answer this simple question:

### Which of the following phrases is not an anagram of 'Torchwood'?

- ☐ Doctor Who
- ☐ Hot Rod Cow
- ☐ The Sarah Jane Adventures



## TO ENTER – VISIT [www.doctorwhomagazine.com/competitions](http://www.doctorwhomagazine.com/competitions)

**TERMS AND CONDITIONS:** The competitions open on Thursday 28 July and close at midnight on Wednesday 24 August 2016. Entrants must be resident in the UK. One entry per person. Entrants must be resident in the UK. The competitions are not open to employees of *Doctor Who Magazine* or the printers, or anyone else connected with *DWM*, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. *DWM* will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.



# Coming SOON >

We talk to the creative talents behind the upcoming *Doctor Who* releases...

**AUDIO DRAMA**

**BIG FINISH**

RRP £10.99 (CD), £8.99 (download)

## Casualties of Time

RELEASED 31 AUGUST

**IN A NUTSHELL:** The TARDIS crew members have unknowingly become embroiled in a web of deceit. A trap has been laid across time and they have no possible means of escape...

**C**asualties of Time concludes the story that began in July's *The Pursuit of History*, and answers the last lingering questions about Cuthbert – the businessman who's been crossing paths with the Fourth Doctor on audio since 2013.

"I've had a plan about Cuthbert's origins in my mind since we first started planning the Fourth Doctor stories," reveals writer Nicholas Briggs. "He was in the first script I wrote for Elisabeth Sladen [who played Sarah Jane Smith]. Originally, the Cuthbert story was going to be the whole first season, which would involve Lis, Mary Tamm [Romana], and Louise Jameson [Leela], all in

**"Originally, the Cuthbert story was going to involve Sarah Jane, Romana and Leela."**

**NICHOLAS BRIGGS**  
WRITER

the same series. Of course, that then became untenable [when Sladen and Tamm passed away], but the whole resolution has existed since then. By the time I got round to writing this, it had changed quite a bit, and – I hope – become more interesting."

What was it like to bring such a longstanding plot to an end?

"It was a good feeling to finally write it," Nick smiles. "I planned it out meticulously – you have to, because the storylines have to be submitted and approved by the BBC – and it's a bizarre thing sometimes, when you've written a storyline out in that much detail, and then you're writing up the script. You have to really watch yourself to make sure you're giving the audience the right information, because you feel like you're writing about a known entity. It feels like you're adapting someone else's script, or doing something you've already done – but of course, the audience didn't read the storyline, so you have to make sure that all the information does get across. But it was fascinating, and fun to do, because Cuthbert is a fantastic character to write for. You can give him all sorts of fruity lines that you would love to say in real life!"

There's a key role for another recurring menace: the Black Guardian, played by David Troughton.

"He's integral to the story," says Nick. "You can't just have him turn up and go 'HA HA HA' – the Black Guardian has to be caught up in the whole existence of Cuthbert."

"I also wanted to bring an end to that whole thing from the TV series of the Doctor being pursued by the Black Guardian. I always thought the randomiser was such a strange idea for the

Doctor getting away from him – 'This thing means I don't know where I'm going, and that means you don't know where I'm going.' Surely he could just watch the TARDIS and see where it goes? It doesn't matter whether the Doctor knows! It's like being in a helicopter, looking down at someone lost in a car – the person driving the car is lost, but you can still see where they're going. So I have a nice throwaway line which deals with that."

"The story is about the interrelation between economics and war," Nick sums up, "and the Black Guardian doing something chaotic to wreak revenge on the Doctor..."

**DAN TOSTEVIN**

**AUDIO DRAMA**

**BIG FINISH**

RRP £20 (CD and download)

## The New Adventures of Bernice Summerfield Volume 3: The Unbound Universe

RELEASED 31 AUGUST

**IN A NUTSHELL:** The wrong Doctor, the wrong universe, a whole heap of trouble – Bernice Summerfield is having a really bad day.

**O**riginally introduced in 1992 novel *Love and War*, Bernice Summerfield is best known as a companion to the Seventh Doctor – but over the years, she's met many others.

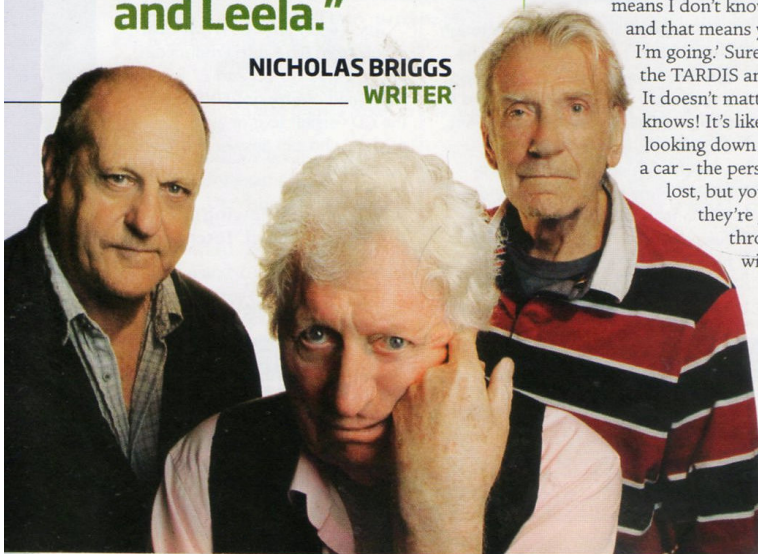
"When the TARDIS materialises and the door opens, it could be the Eighth Doctor, it could be the Twelfth – that's basically business as usual for her," explains James Goss, producer of Benny's ongoing audio adventures. "But in *The Unbound Universe*, it's completely not the Doctor she's expecting. He kidnaps her, completely by accident, and strands her in the wrong universe, because this is the David Warner Doctor from the *Unbound* series."

The *Doctor Who Unbound* audios asked 'what if?' questions about the Doctor's history, and explored the alternative universes and incarnations that might result. *Sympathy for the Devil* (2003) and *Masters of War* (2008) starred Warner as a Doctor who arrived decades late for his exile on Earth and never became UNIT's scientific advisor.

"Whereas the Third Doctor would be driving into battle, waving his sonic screwdriver in Bessie or the Whomobile, the David Warner Doctor would be standing on a hill in the distance," says James, "not necessarily ducking, but certainly trying to make sure that other people were wandering into the line of fire."

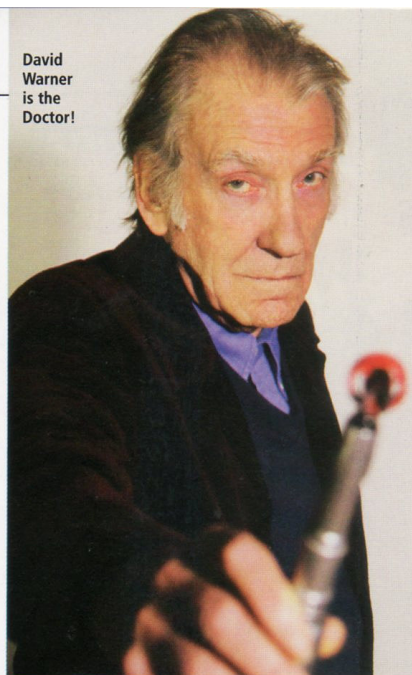
"That's why, when Benny meets him, terrible things have happened. There's been a war, and all of the players that you'd expect to be meeting have gone. I guess you'd call it that universe's equivalent of the Time War, but it happened an awful lot earlier, simply because this is a man who goes, 'Ooh, that looks like it might be a bit tricky'. He's not a coward, but he is a cautious man. In many ways, what he's been lacking is Bernice Summerfield to turn up and convince him to throw caution to the wind."

"They just complement each other, *Doctor Who* and Bernice," smiles David Warner. "I don't know the history of Bernice in the whole *Doctor Who* canon, but I've known Lisa [Bowerman, who plays





David Warner is the Doctor!



Benny] for years, so as far as the two of us are concerned, that dynamic was great. It's quite witty and charming."

"She probably knows a little bit more about the Doctor than he does himself," suggests Lisa. "Rather than going, 'Right, here's the plan,' he's feeling his way along. But what I like about it is that the bantery element has not disappeared. There's still a bit of backchat between them, and that's a healthy part of pushing the story onwards."

For the last of *The Unbound Universe's* four episodes, the alternative Master from *Sympathy for the Devil* returns, with 'Sam Kiskart' - who bears a striking but coincidental resemblance to Mark Gatiss - reprising the role.

"We heard that he'd fallen on hard times, and we felt we had to help him out," jokes Lisa. "He plays Widow Twanky occasionally, and then he'll be twiddling his thumbs for the rest of the year, so we thought, 'Why not?' and he contributed hugely..."

DAN TOSTEVIN

## AUDIO DRAMA

### BIG FINISH

RRP £14.99 (CD), £12.99 (download)

## Fiesta of the Damned

RELEASED 31 AUGUST

**IN A NUTSHELL:** The TARDIS transports the Doctor, Ace and Mel to 1938, amid the horrors of the Spanish Civil War. They seek shelter in the walled town of Farissa - only to be besieged by dead men returned to life...

**A**fter the events of *A Life of Crime*, Mel is back in the TARDIS for new adventures with the Seventh Doctor and Ace.

"They have this fantastic mutual respect," observes Sophie Aldred (Ace), of the Doctor's two companions. "Ace and Mel are like chalk and cheese, and it could be very different. You could see Mel looking at Ace and going, 'What an uncouth, unkempt person!' and similarly, Ace could look at Mel and go, 'Look at this prim and proper character!' But instead, they have this fantastic respect of each other's skill-sets, really like each other, and totally get each other."

Written by Guy Adams, *Fiesta of the Damned* takes the trio to one of the darkest periods of Spanish history.

"It's a strange thing. Even though I live in Spain, I sometimes forget to write about it," admits Guy. "Living here, I've got a whole country and history that I can tap into, and it occurred to me that doing something about the Civil War would be interesting. It's not a war that many English people think about. If you mention the Second World War, because we've seen all the movies, it feels familiar to us. I'm not saying the Spanish Civil War is in any way an obscure historical event, but it's something that we forget. I did go into some detail with the

The cast of *Fiesta of the Damned*.



research for it, especially the numbers of people who died. Even now, you look at the figures of how many people were executed for their part in that war - and there are no definitive figures, because obviously it was so terrifyingly covered up at the time - and it was horrible."

Living in Spain helped Guy flesh out the setting. "The places in the story are fictional," he explains, "but just for the sake of my visualising it, I wanted to locate it in my area - in the Valencia, Alicante region. Usefully, the area where I live was one of the last regions of Spain to still have the rebel factions. It wasn't completely rolled over by Franco."

"Close to where I live, there is an old leper colony, and there's an old hospital that feels like the Village out of *The Prisoner*. It's this beautiful old building, surrounded with all these little cottages. This is a very green part of Spain - it almost looks English, in a country village way. There are still people that live there now, sufferers that never left. It's not a working hospital anymore, but they've lived there for all their lives. You visit and see this beautiful place and this culture that, again, is something we forget. I always wanted to do something positive about that. The guy who took us round was just such a lovely old man, and I thought, 'I'll put you in something one day.' So I kind of have!"

DAN TOSTEVIN

## IN THE SHOPS...

Your guide to the *Doctor Who* books, audios and magazines available soon...

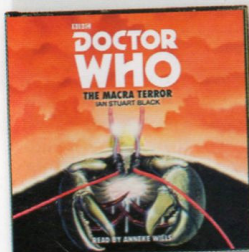
### AUGUST

#### THURSDAY 4 MAGAZINE

■ DWM Special 44: *On Location* Panini, £5.99

#### TALKING BOOK

■ *The Macra Terror* [Second Doctor] by Ian Stuart Black, read by Anneke Wills. BBC Audio, £20 (CD)



#### AUDIO READING

■ *Tenth Doctor Tales* by various. Seven previously released stories. BBC Audio, £35 (CD)

#### WEDNESDAY 10 BOOK - PARTWORK

■ *Doctor Who: The Complete History Issue 25* Panini, £9.99

#### THURSDAY 11 BOOK

■ *Doctor Who: The Official Cookbook* by Joanna Farrow. BBC Books, £14.99

#### THURSDAY 18 MAGAZINE

■ *Doctor Who Adventures Issue 18* Panini, £3.99

#### WEDNESDAY 24 BOOK - PARTWORK

■ *Doctor Who: The Complete History Issue 26* Panini, £9.99

#### THURSDAY 25 MAGAZINE

■ DWM Issue 503 Panini, £4.99

#### WEDNESDAY 31 AUDIO DRAMAS

■ *Fiesta of the Damned* [Seventh Doctor] by Guy Adams. Big Finish, £14.99 (CD), £12.99 (download)

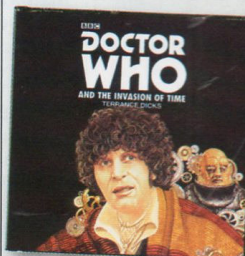
■ *Casualties of Time* [Fourth Doctor] by Nicholas Briggs. Big Finish, £10.99 (CD), £8.99 (download)

■ *The New Adventures of Bernice Summerfield: The Unbound Universe* by various. Big Finish, £20 (CD, download)

■ *Torchwood: Made You Look* by Guy Adams. Big Finish, £9.99 (CD), £7.99 (download)

#### AUDIO READING

■ *Damascus* [Third Doctor] by Jonathan Barnes, read by Tim Treloar. Big Finish, £2.99 (download only)



### SEPTEMBER

#### THURSDAY 1 TALKING BOOK

■ *The Invasion of Time* [Fourth Doctor] by Terrance Dicks, read by John Leeson. BBC Audio, £20 (CD, download)

#### AUDIO READING

■ *Torchwood Tales* by various.

Collection of ten previously released audio originals. BBC Audio, £40 (CD)

#### WEDNESDAY 7 BOOK - PARTWORK

■ *Doctor Who: The Complete History Issue 27* Panini, £9.99

#### THURSDAY 15 MAGAZINE

■ *Doctor Who Adventures Issue 19* Panini, £3.99

#### WEDNESDAY 21 BOOK - PARTWORK

■ *Doctor Who: The Complete History Issue 28* Panini, £9.99

#### THURSDAY 22 MAGAZINE

■ DWM Issue 504 Panini, £4.99

#### BOOK

■ *Whogaphica* by Steven O'Brien, Simon Guerrier, illustrated by Ben Morris. BBC Books, £16.99



Coming **SOON** ➤

## AUDIO READING

**BIG FINISH**

RRP £2.99 (download)

# Damascus

RELEASED 31 AUGUST

**IN A NUTSHELL:** The 1970s are not the easiest time in which to steer the great British ship of state. Still, at least the Prime Minister has UNIT to rely on – its eccentric, bouffant-haired scientific adviser in particular. Or does he?

**T**im Treloar is best known to *Doctor Who* fans for *The Third Doctor Adventures* – audio plays in which he recreates Jon Pertwee's performance as the Doctor. But his first appearance as a *Short Trips* narrator offered him a different challenge.

"I'm always trying to make my *Short Trips* properly short-story shaped," explains writer Jonathan Barnes. "I think it's possible to cram a complete *Doctor Who* story into the short form and get into a bit of a tangle with it, so I'm always trying to avoid that 'third-person, Target Books' approach. This one was an attempt to really have fun with the first-person voice, and give Tim something different to do. He's usually employed to channel Pertwee, but I wanted to give him another character."

The result is *Damascus*, a story told by the British Prime Minister – the 'Jeremy' mentioned in 1973's *The Green Death*.

"In the 1970s, the reference was taken to be to Jeremy Thorpe, and there being a Liberal government," Jonathan acknowledges, "which, as we know, didn't come to pass. I filed that away, and then had some fun with the idea."

What's in store for the PM here?

"It's business as usual for 1970s *Doctor Who*," says Jonathan, "in that there is some sort of strange possible invasion going on, and the whole of London and England – or at least, as ever, the Home Counties! – is affected by it. The Prime Minister wants and expects immediate help from UNIT, but he discovers that the Doctor is not playing ball with this one, and doesn't want to help. So he's frustrated, and decides to go down and grab the Doctor by the lapels and force him into helping. It's been said many times before that the Third Doctor looks like a Tory, but is actually a hippy – he looks like one of the establishment, but there's something else going on."

"I also liked the idea of taking the very cosy mid-1970s UNIT setup, and putting a little shard of the initial prickliness and difficulty of the Pertwee Doctor back into that. Also, I wanted to give him a different companion, and that's where the relationship between the two of them comes in. Jeremy is just trying to do his job, in what would have been the worst decade to be Prime Minister. Every other week, there's something coming from the sky, or up from under the ground, and you end up relying on UNIT, this weirdly underfunded organisation in the middle of the English countryside. Hopefully, it's quite an affectionate version of the Pertwee era."

"It's all about listlessness. I remember Mark Gatiss using the phrase 'the 1970s are like the 1960s have gone off' on TV – there's that sense that it's a washed out, slightly faded era. I was drawing on that, and making literal, what has been talked about as a metaphor..." **DAN TOSTEVIN**

The Seventh Doctor and Ace battle the Cybermen in *Illegal Alien*.



**"The war is conjured up beautifully. The whole atmosphere, and the horror of it. It's very vivid and great storytelling."**

**SOPHIE ALDRED NARRATOR**

## AUDIO READING

**BBC AUDIO**

RRP £25 (CD)

# Illegal Alien

RELEASED 28 JULY

**IN A NUTSHELL:** Britain, 1940. Night after night, the Luftwaffe drops its bombs on London. Meanwhile, a serial killer known only as 'the Limehouse Lurker' is stalking the rubble-strewn streets. However, a far deadlier threat falls from the sky in the shape of a sinister silver sphere. The Seventh Doctor and Ace soon realise that whatever was inside it is now loose in London...

**E**ventually released as a novel in 1997, Mike Tucker and Robert Perry's *Illegal Alien* was first conceived as a TV serial, just before *Doctor Who*'s 1989 cancellation.

"I can completely imagine us doing it," smiles Sophie Aldred, who played Ace at the time, and has narrated *Illegal Alien* for its talking book adaptation. "As I do audiobooks, I imagine myself in the scene, like I'm in the book – it's all around me, I can feel it – and I could really see myself as Ace down the sewers, in this American bar, in the private dick's office. Very, very vivid scenes."

"I mean, it would be a big-budget one," she concedes. "They expanded their vision when they wrote the book, that's for sure! At one point, it's a bit like [1967's] *The Tomb of the Cybermen* – there are some scenes where these ranks of Cybermen are in cocoons – and Neil [Gardner, producer] said, 'If it had been a TV series, that would have been five or six Cybermen in some plastic wrap!'"

*Illegal Alien* places the metal monsters in World War Two.

"It's set in London during the Blitz," Sophie explains, "and there's a really interesting bunch of characters. A lot of it is told from the point of view of this American private dick – there are some little monologues at the beginning of each part in his voice. Everybody in the story thinks that the Cybermen are controllable, and of course they're not."

"The Doctor and Ace turn up because Ace wants to see London during the war. It marries in with *The Curse of Fenric* [1989] – there are some little poignant moments where Ace is remembering [her grandmother] Kathleen Dudman, so that's nice."

"There must be 50 different characters at least, only a couple of which are women," she points out. "The rest were all men, and all distinctive, including six or seven different Nazi soldiers. Several scenes have Sylvester McCoy's Doctor talking right next to this Irish detective, and I found it the most difficult book I've ever had to do because of that. Before every Sylvester line, I went, 'Scotland, Scotland, Scotland'; and then I'd have to go, 'Oh, lovely cup of tea!' like Mrs Doyle [from Channel 4 *Father Ted*] to get me into the Irish!"

"The war is conjured up beautifully," Sophie emphasises. "The whole atmosphere, and the horror of it. There's one bit quite near the beginning which is a beautiful image; the private eye passes a cradle with a roof slate right through the middle of it. Mike said that actually did happen to his mum – she was plucked out of this cradle just in time, before this roof slate came through – so it's very vivid, and it's really great storytelling."

"There's some quite gory stuff in it, too," she adds. "I wouldn't allow my nearly-13-year-old to listen to it! But I love it. It had me literally on the edge of my seat." **DAN TOSTEVIN**



## AUDIO DRAMA

### BIG FINISH

RRP £9.99 (CD), £7.99 (download)

## Torchwood: Made You Look

RELEASED 31 AUGUST

**IN A NUTSHELL:** Talmouth is a lonely seaside town. No-one has heard from it for days. No-one who goes in comes out. Something has happened to Talmouth. Has it been taken over by aliens? Or is it something far, far worse? Gwen Cooper has come to Talmouth to find out. What has happened needs to be seen to be believed – but by the time you've seen it, you're already dead.

**"T**his was a really easy commission, because it initially came from Eve Myles [who plays Gwen Cooper] herself," reveals writer Guy Adams. "She liked the script for [February audio] *More Than This*, and she said, 'Write me a horror movie,' which was very sweet of her. Then I went past a shop that had a sign in the window saying 'made you look', and I thought, 'I like the sound of those words!'"

"So the whole thing was an exercise in writing Eve her 'horror movie for the ears', wanting to tick as many horror boxes as possible. Sometimes, when you say something is a box-ticking exercise, it makes it sound lesser. But sometimes, the boxes you're wanting to tick are so potentially exciting that what you end up with is greater. I think it's good to strip everything back and go: 'Everything in this is just designed to be scary.' To pick a specific emotion, and aim for it with all the tools at your disposal – I think that's quite a noble aim."

When Gwen Cooper investigates, she finds Talmouth almost completely deserted...

"A few years ago, I ended up going round lots of these seaside towns out of season," Guy recalls, "but even in the season, a lot of seaside towns now struggle, because people go abroad. You wander the streets of these places, and it does feel like an entire town has given up on life. I found part of that beautiful, in a strange sort of way, but also just spooky and eerie. With these trilling seaside arcades and theme parks, everything about it is trying so hard to be jolly, despite the fact that the atmosphere is funereal. It's like how people find clowns scary; something that's supposed to be cheerful, and yet presents itself as rather grim. So in *Made You Look*, something has fed on this entire town..."

The disembodied voice of that 'something' taunts Gwen throughout her investigations.



Torchwood's Gwen Cooper (Eve Myles).

"We're dealing with something that you can hear, but you really don't want to look at," explains Guy, "because if you see it, you're dead. I wanted to come up with something that was good for audio, and that struck me as an obvious creepy villain: this voice that hovers. You think you can hear it just over your shoulder, and it can say the most terrible things in your ear, but you can't turn round. How do you fight something you can't see?"

"I thought James [Goss, producer] would be reluctant to let me be as vague as I am about it, but quite the reverse. The world of *Torchwood* demands that you give some kind of potentially scientific answer, but the world of horror demands that you leave a question. This play is straddling the two..."

DAN TOSTEVIN

## COOKBOOK

### BBC BOOKS

RRP £14.99

## The Official Cookbook

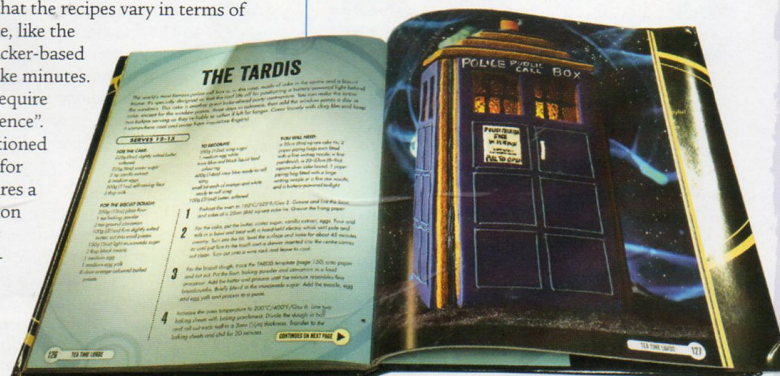
RELEASED 11 AUGUST

**W**hen author, chef and *Doctor Who* novice Joanna Farrow was asked to write the show's official cookbook, she decided to research the man himself. "He's definitely not a foodie," she laughs. "I went online and there was little to work with in terms of what he eats. Fish fingers and custard, jelly babies, bananas, jammie dodgers, one of them used to wear some celery... He's more eat-to-live than live-to-eat."

Luckily, *Doctor Who: The Official Cookbook* takes inspiration from the show as a whole; reimagining its most famous elements – from gadgets to monsters – across a range of 40 fun and imaginative recipes, both sweet and savoury. There's Zygon Pie. There's Ood Head Bread. There's Shortbread Smilers. There's Captain Flapjacks. There's the TARDIS, recreated as an immense cake. There's even fish fingers and custard, but more on that later...

"I've never done anything like it," says Joanna, who's built her career writing more serious, straighter cookbooks. "It mostly involved looking at the monsters and thinking, 'What food do they remind me of?' So the lumpy, ugly Slitheen just said potatoes. And the Mire, they looked like they could be done out of soda bread mix. Another easy one was Cassandra, because she looked like melted cheese and she was a flat shape, so she became a pizza."

The *Cookbook* is intended primarily for families, which means that the recipes vary in terms of difficulty. Some, like the cheese and cracker-based Cybermelts, take minutes. While others require "time and patience". The aforementioned TARDIS cake, for instance, requires a lot of preparation and a carefully placed battery-powered tea light to make the inside come alive.



## BACK ON TV!

Want to relive the Doctor's recent past? Then catch some of these *Doctor Who* repeats airing in the UK this month...

### On W

#### JULY

|                                        |           |
|----------------------------------------|-----------|
| <i>The Angels Take Manhattan</i> ..... | Sunday 31 |
| <i>The Bells of Saint John</i> .....   | Sunday 31 |
| <i>The Rings of Akhaten</i> .....      | Sunday 31 |
| <i>Cold War</i> .....                  | Sunday 31 |

#### AUGUST

|                                                  |           |
|--------------------------------------------------|-----------|
| <i>Hide</i> .....                                | Sunday 7  |
| <i>Journey to the Centre of the TARDIS</i> ..... | Sunday 7  |
| <i>The Crimson Horror</i> .....                  | Sunday 7  |
| <i>Nightmare in Silver</i> .....                 | Sunday 7  |
| <i>The Name of the Doctor</i> .....              | Sunday 14 |
| <i>Deep Breath</i> .....                         | Sunday 14 |
| <i>Into the Dalek</i> .....                      | Sunday 14 |
| <i>Robot of Sherwood</i> .....                   | Sunday 21 |
| <i>Listen</i> .....                              | Sunday 21 |
| <i>Time Heist</i> .....                          | Sunday 21 |
| <i>The Caretaker</i> .....                       | Sunday 21 |

All information correct at the time of going to press.

"Some of them are very easy and some, like the TARDIS, you've really got to read the recipe first so you can get the timings right – especially things like bake, cool and set, which might be overnight," Joanna smiles. "But if you follow a recipe accurately and have all the right ingredients and equipment then anyone can do it. In some instances I've included little tips to help."

When it comes to the Doctor's favourite food however, Joanna had to get inventive. His party banana has become banana ice cream. His jammie dodgers are now decorated by a question mark, presumably for copyright reasons. And his jelly babies are now homemade jelly babies, made all the tangier by berry fruits. But, in Joanna's most controversial move, fish fingers and custard are no longer fish fingers and custard, but fish fingers and cheese sauce. What were you thinking, Joanna?

"Sorry! I did think of doing actual fish fingers and custard but then we all agreed that that might just taste too gross. We could have gone down a sweet route where the fish fingers were a sweet thing that you dipped in custard, but then we thought no, it's got to be fish fingers with cheese."

Okay, but did she – Joanna Farrow, professional cook and taste adventurer – at the very least give fish fingers and custard a go?

"Certainly not!" she howls. "Not in a million years." **STEPHEN KELLY**



*Doctor Who* is now being enjoyed by a whole new generation. But it feels different this time...

# The Parting of the Ways

It's tough being forced to grow up and put childish things away. But maybe we don't really have to...

BY JACQUELINE RAYNER

I am having a clear-out – and I am being ruthless. Well, ruthless-ish. I've chucked out a lot of junk. I've also kept hold of a lot of junk. Heart has sometimes overruled head and I've got rid of some fairly useful stuff that would definitely come in handy one day, in order to have space for a load of utterly useless rubbish that will never have a purpose, but which does however conjure up a memory or have a sentimental connection of some kind. So: pile of books that I like and may possibly want to read again some day is out, but chewed board book that used to make a noise like a car horn when you pressed a button but doesn't any more and is barely recognisable as a book and will never be read again is in, because it's one the boys and I read together seventeen thousand times when they were little.

Things aren't always just things. Sometimes they hold something else inside them; something of you, something of the past, something of someone you care about. All of *Doctor Who* is now available on DVD, but there's still nostalgia for that seventh-generation VHS copy of an Australian broadcast where you knew every hissy word and picture break-up, or that audio you recorded with your tape recorder next to the telly, complete with clunks and clicks and someone talking in the background and the end bit of a Bucks Fizz song that you'd taped over coming in at twice the volume after the theme tune. Probably half of eBay's profits are made from people searching for some childhood object that will somehow bring with it childhood once again.

Our things have no such connection for other people. I still have the pink felt rabbit I was given at birth, she's on to about her third nose by now, has been sewn up numerous times and her ears flop where once they stood proud. I would never voluntarily get rid of her, but anyone without that sentimental attachment would probably send her straight to the dustbin while I was screaming "but... but... I love her!"

Much-loved toys and TV programmes can bring to mind the more pleasant parts of childhood, when they functioned as safe, happy places. Now they act as nostalgic lodestones, focuses for that remembered sanctuary. It's natural to want to share such things with your children – in sharing the TV show, perhaps you're subconsciously hoping to give them a sanctuary too. The amount of DVDs we've bought of those childhood



ILLUSTRATION: BEN MORRIS

**'Things aren't always just things. Sometimes they hold something else inside; something of you...'**

favourites! But in the same way that shabby old Flopsy Bunny doesn't appeal, many of the programmes we once loved (and still do) seem old and worn next to the immediate vibrancy of the offerings of, say, Disney XD.

Of course, the safest and happiest place for many of us was *Doctor Who*. (Well, most of the time. Not quite the case with *Earthshock*.) So thank goodness that is one thing we have been able to share with our children without them looking bored or trying to surreptitiously play Minecraft on their tablets while we're pleading, "I loved this so much when I was your age! Just watch this bit! It's great!" Will TV shows have the same emotional connection for them, one day? In the 24/7 screentime world they inhabit, I suspect the ties to particular programmes will be diluted.

I hope *Doctor Who* will be an exception. "Do you still like *Doctor Who*?" I asked them last night, as viewing requests and interest have seemed sadly lacking recently. "I do!" said the now clearly misnamed Non-Fan Twin immediately. "So do I!" added Fan Twin enthusiastically. But even if they come to a stage when liking the same things as their parents is too embarrassing for words (well,

they are nearly ten, teenagerness is just around the corner), or their tastes just head in other directions, I hope that one day, when the grown-up Fan Twin and Non-Fan Twin catch a glimpse of *Pyramids of Mars* or *Aliens of London*, it takes them back to a happy, safe place, to family, to a bond that can never be broken with parents who love them more than anything else in the world and will always do so. And maybe they'll decide to share it with their own children too, one day.

It's been wonderful sharing these things with our children. And thank you for letting me share some of these happy times and places with you too. But with my boys nearing double figures age-wise, it seems like a good time to depart – before (excited) "Mummy! What have you written about us in your column this month?" becomes (groan) "Mum. What have you written about us in your column this month?"

So go forward in all your beliefs, and prove to me that I am not mistaken in mine. (My beliefs: Monoids are great; Vicki is the most underrated companion ever; Adric is lovely; those are definitely the Doctor's faces in *The Brain of Morbius*.)

Bye bye, Duggan. **DWM**



**NEXT** time...

BBC

**DOCTOR WHO**

MAGAZINE

In Issue 503, we reveal our latest **SEASON SURVEY** results...

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The Night Manager. Photo Mitch Jenkins/AMC

